# Icons of Hollywood Auction

DECEMBER 15 - 16, 2011



Profiles IN HISTORY

# Icons of Hollywood
## Auction

**Thursday and Friday, December 15 - 16, 2011 at 11:00 am pst**

**Day One - Lots 1-580**

**Day Two - Lots 581-1209**

**LIVE • MAIL • PHONE • FAX • INTERNET**

Catalog Price
**$39.50**

Auction Location
**The Paley Center For Media**
**465 North Beverly Drive**
**Beverly Hills, CA 90210**

Preview by appointment only
**Profiles in History**
**26901 Agoura Road STE 150**
**Calabasas Hills, CA 91301**

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**Rick Grande**

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Hollywood Consultant
**Daniel Strebin**

Graphic/Layout Artist
**Erica Enders**

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Profiles IN HISTORY

Welcome to our Icons of Hollywood auction! To coin a phrase often heard, this truly *is* a "once-in-a-lifetime" opportunity. In this incredible sale, we are offering some of the most remarkable and instantly recognizable Hollywood artifacts to ever grace the silver screen. Over 1,200 unique treasures are represented in this sale covering the entire history of Hollywood.

Some of the highlights include:

- Incredible archive of John Wayne personal correspondence from 1941-1966 discussing his career and major film projects
- Extraordinary collection of original 8 x 10 in. camera negatives of Louise Brooks, Clara Bow, Carole Lombard, Rita Hayworth and Lupe Velez
- *Gilda* original near-mint linen-backed Style "B" one-sheet poster
- Original annotated *The Rocky Horror Picture Show* script used on-set by creator and screenwriter Richard O'Brien
- Original final approval maquette of Kong's head from *King Kong* and other items from the estate of Willis O'Brien
- A collection of Kenneth Strickfaden special effects devices from *Frankenstein*, *The Bride of Frankenstein*, and other films
- Judy Garland screen-used "Dorothy Gale" blue and white gingham pinafore dress from *The Wizard of Oz*
- Judy Garland screen-worn ruby slippers from *The Wizard of Oz*
- Bert Lahr screen-worn "Cowardly Lion" costume from *The Wizard of Oz*
- Bela Lugosi's signature "Count Dracula" screen-worn cape from *Dracula* and other items from his estate
- Marilyn Monroe's platinum and diamond eternity band given to her by Joe DiMaggio on their wedding day, January 14, 1954, from her personal property
- Marilyn Monroe's invitation to the JFK birthday celebration from her personal property
- Nude painting (ca 1949) of Marilyn Monroe by famed pinup artist Earl Moran
- Howard Terpning original final one-sheet poster artwork for the 1963 *Cleopatra*
- A collection of items from the estate of makeup effects legend John Chambers
- An unprecedented collection of screen-used props and costumes from the *Back to the Future* trilogy, including the only screen-used DeLorean time machine in private hands
- Steve McQueen's original hero Gulf driving suit from *Le Mans*
- Rare fully animatronic puppet from *Howard the Duck*
- *Star Trek: The Original Series* mid-grade type-1 hand phaser
- A complete NASA Gemini program G-2C spacesuit, helmet, gloves and boots
- Original Al Hirschfeld artwork, scripts and other treasures from the estate of Jack Lemmon

You're sure to find something new and exciting in this auction to add to your collection. Please remember we're always interested in your future consignments for those who wish to pass ownership of their treasures pieces of Hollywood memorabilia on to new caretakers.



*Joseph Maddalena and the PiH staff*

## "CONDITIONS OF SALE"

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty-three percent (23%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty-three percent (23%) if bid on and won through internet bidding; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole

discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.***

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.***

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.***

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

***Additional Terms and Conditions of Sale for Items Consigned by Sony Pictures Studios, Inc.

The following additional Terms and Conditions of Sale shall only apply to items consigned by Sony Pictures Studios, Inc., and shall amend and supersede the corresponding sections of the standard Conditions of Sale with respect to Lots identified with an asterisk before the Lot number:

Section 9, 2nd paragraph, Profiles' Remedies: In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest. Notwithstanding the foregoing two sentences, if the lots as to which less than the full purchase price was paid, were consigned by Consignor and one or more other parties (including, without limitation, Profiles), Profiles shall apply the payment pro-rata among Consignor and such other parties.

Section 9, 3rd paragraph, Profiles' Remedies: Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles and Consignor a security interest in, and Profiles and Consignor may retain as collateral such security for such buyer's obligations to Profiles and Consignor , any property in Profiles' possession owned by such buyer. Profiles and Consignor shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California .

Section 13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

## AUCTION GENERAL GUIDELINES

### Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

### Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

### Reserves
The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

### Owned or Guaranteed Property
Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

### Buyer's Premium and Sales Tax
The actual purchase price will be the sum of the final bid price plus the buyer's premium of 23% of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty-three percent (23%) if bid on and won through internet bidding. California sales tax shall automatically be added to the purchase price unless exempted.

### Before the Auction
You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

### Hours of Business
Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

### Condition Reports
If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

### Registration
If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

### The Auction
All auctions are open to registered bidders only. You must register to bid or otherwise participate.

### Bidding
Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

### Bidding Increments
See registration page.

### Absentee Bids
If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

### Telephone Bids
It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

### Internet Bids
Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles. Profiles is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles, the online bidding software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding online, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since internet bids are not shown to Profiles until Profiles opens the lot on the floor, Profiles treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live internet bid software or internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over online bids with floor bids being considered before telephone bids. Also please note that all Profiles lots purchased online carry a 23% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

### Successful Bids
The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

### Unsold Lots
If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

## AFTER THE AUCTION

### Payment
You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

### Shipping
After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

### Sales Results
Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

## THE SELLER

### Auction Estimate
If you are considering selling your property, you can bring items to our Calabasas Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

### Consignment Agreement
If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are fifteen percent (15%) of the final bid price. Profiles in History generally charges a minimum commission of $100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

### Delivery of Property to Profiles in History
After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

### Pre-Auction Notification
Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

After approximately 30 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

## ***Photographs, Illustrations and Screen Shots:***

Unless otherwise explicitly set forth in the catalog description for an individual item, all photographs, illustrations, and screen shots are furnished solely for reference purposes and not as a statement, representation or warranty that the image depicted is the exact item offered. Due to the fact that multiple props, costumes, and other items are customarily made for and used on or off screen in a motion picture or other program, Profiles cannot and does not represent or warrant that the specific item depicted in the photograph, illustration or screen shot is the very same item offered at auction.

## ***Trademarks:***

In the catalog descriptions, Profiles takes steps to identify and provide provenance for an item offered at auction. In many cases, the items offered were used in or in conjunction with motion pictures or other programs and is furnished in order to fully identify and describe the item offered at auction, including photographs, illustrations, and screen shots. Profiles in no way claims any connection to or relationship with the producers of the motion picture or other program. In all cases, the use of the titles or other elements of a motion picture or other program is for informational purposes only.

## ***Copyrights:***

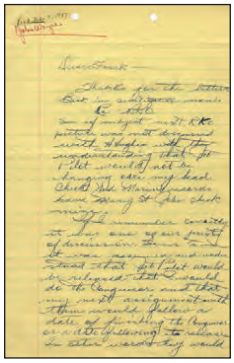
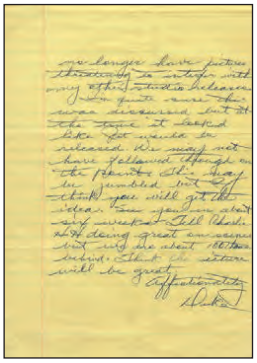
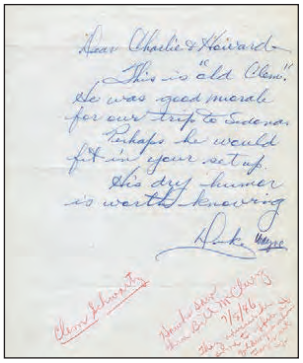
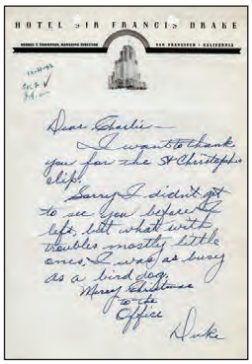
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IMPORTANT NOTE TO PROSPECTIVE BIDDERS AND DISCLAIMER: Please note that all items in this catalog are sold in "as is" condition. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their screen-used condition, these items may require some restoration to be returned to their pre-production state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage.

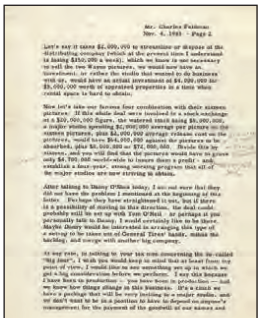
The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.

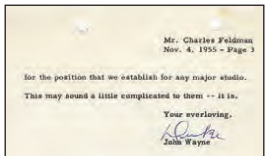
Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in Calabasas Hills, CA to the buyer's door. As many of the items in this auction are of unusual size and/or weight, they will require special handling and will incur an additional shipping premium as charged by the carrier. Please see Terms & Conditions of Sale.

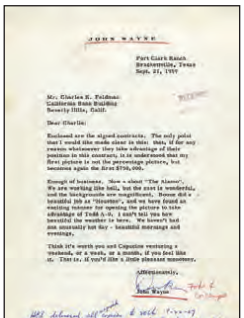







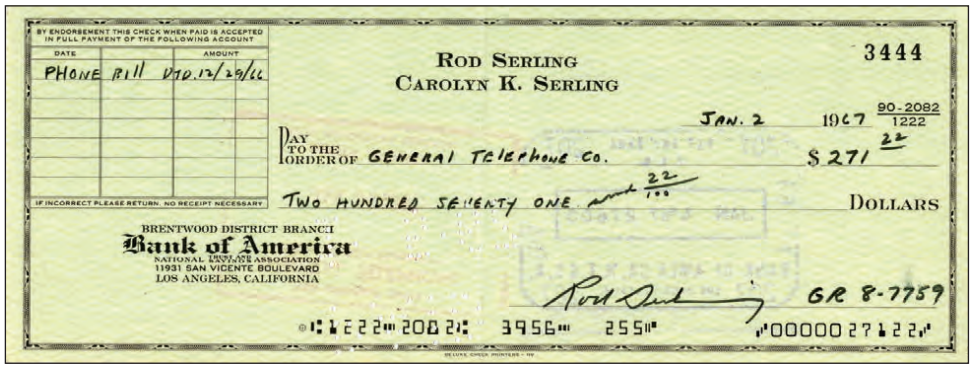


## JOHN WAYNE "THE DUKE"





**1. ARCHIVE OF JOHN WAYNE PERSONAL CORRESPONDENCE SPANNING THE RICHEST PERIOD OF THE ACTOR'S CAREER WITH FILMS SUCH AS *THE SPOILERS*, *PITTSBURGH*, *THE FIGHTING SEABEES*, *ANGEL AND THE BADMAN*, *RED RIVER*, *WAKE OF THE RED WITCH*, *THE FIGHTING KENTUCKIAN*, *SANDS OF IWO JIMA*, *ISLAND IN THE SKY*, *HONDO*, *THE HIGH AND THE MIGHTY*, *THE SEARCHERS*, *JET PILOT*, *THE ALAMO*, *THE LONGEST DAY*, *IN HARM'S WAY* AND MANY OTHERS.** Extensive archive of John Wayne personal correspondence representing over 25 years, 1941-1966, and spanning the richest period of the actor's career with films such as *The Spoilers* (1942), *Pittsburgh* (1942), *The Fighting Seabees*, *Angel and the Badman*, *Red River* (1948), *Wake of the Red Witch*, *The Fighting Kentuckian*, *Sands of Iwo Jima*, *Island in the Sky*, *Hondo* (1953), *The High and the Mighty*, *The Searchers* (1956), *Jet Pilot*, *The Alamo* (1960), *The Longest Day*, *In Harm's Way* and many others. The archive contains significant correspondence and consultations, with 350+ individual pieces including (1) John Wayne 2 pg. autograph letter signed, (4) autograph notes signed, (6) typed letters signed, (1) signed promissory note to Charles K. Feldman, (4) signed agreements, extensive collections of copies of legal documents, inter-office memos, and telegrams; the majority being intimate exchanges with his agent, Charles K. Feldman, as well as letters to and from Darryl F. Zanuck, Howard Hawks, Howard Hughes, Spyros Skouras, studio and department heads and many others. Charles K. Feldman (1904-1968) was Wayne's long-time agent and one of the most powerful agents in Hollywood. He had notable creative input as executive-producer on several important films, *Pittsburgh*, *Red River*, *A Streetcar Named Desire*, *The Seven Year Itch*, and others. The frank and, at times, highly personal nature of this correspondence is testament to the long, intimate friendship and complete trust Wayne had in Feldman. Many letters run to several pages of intricate details on management issues, whether a role is suitable or not, payment and royalties, etc. The archive begins in late 1941. At this time, Wayne was ending a frustrating 5-year contract with Leo Morrison and just had a taste of box office success after appearing in John Ford's *Stagecoach*. It was his encounter with star Marlene Dietrich however, newly acquired by Charles Feldman's agency, which set his sights higher. Dietrich was attempting to revamp her career after being dubbed "box office poison," dismissing the forced exoticism and taking on different roles in robust American scenarios. Wayne ceased paying commissions to Morrison in late July, 1941, and the archive starts with a signed 4 pg. deposition from John Wayne, dated Sept. 25, 1941, in the case Leo Morrison, Inc. v. Feldman and Dietrich, et al. as well as his 5 pg. signed statement to SAG framing the reasons for Morrison's dismissal. Interestingly, an unsigned file copy, submitted to SAG, of Marlene Dietrich's response to the accusations that she personally influenced Wayne's decision to dismiss Morrison and accept Feldman's representation is included. It culminates in an historic 8 pg. signed agreement, signed by John Wayne, both as *"Duke Morrison"* and *"John Wayne,"* as well as Marlene Dietrich as *"Mary Magdalene Sieber,"* whereby Wayne agrees to pay Morrison commissions solely on his Republic contract. 1950s: 3 pg. Typed Letter Signed, Nov. 4, 1955, from John Wayne to Feldman regarding the possibility of purchasing beleaguered RKO studio for $15 million. A fascinating exchange of long and heated letters from John Wayne to Howard Hughes venting his anger about delays in filming *The Conqueror*: "…you have caused me a huge financial loss and a great loss of prestige at a point in my life and in my career when I can afford neither… it must surely be apparent to you that this is unjust and unfair and you have no moral or legal right to impose on me to this extent." July 16, 1959: Strongly worded 2 pg. letter from Feldman to Wayne stating Skouras displeased with script for *The Alamo* and afraid it will be a fiasco. Together with a 7 pg. letter, dated Nov. 30, 1960, from Feldman covering numerous production details, filming difficulties and outlining a concerted effort to garner Academy Awards. In addition, several pages of telegrams from Skouras to Feldman indicating he's quite pleased with footage he's seen of *The Alamo* and sure of its success. 1961: Includes a fascinating 4 pg. TLS from Zanuck to Wayne with important scenario changes tweaking the role of "Cota," who was initially to be played by John Wayne, "Here is why I very much want you to play the role of Brigadier General Norman Cota. Ultimately the role went to Robert Mitchum, Zanuck closes with "This may sound like a lot of crap, but I feel this can be an important motion picture, probably one of the most important films ever made." Together with a collection of Dec. 1961 telegram exchanges between Darryl Zanuck and Feldman, as well as Zanuck and Skouras regarding obtaining Wayne in the role of "Lt. Col. Benjamin Vandervoort." William Holden (in addition to Charlton Heston) was strongly considered for the role and this interesting dialogue is noteworthy for Zanuck determined to get Wayne in the film. Zanuck paid dearly to have Wayne in the picture. Condition is generally Very good or better; with slight signs of handling, tiny chips and creases. A rich trove of information and fascinating glimpse into the behind-the-scenes stories, his process of carefully selecting roles and scripts, and most evident, the leeway provided by the artistic control granted in his contracts that shaped Wayne's early career and persona. The present material should be considered a view into the birth of a cultural icon and ascension to the top of the box office. Interested parties are strongly encouraged to view this material in person. **$20,000 – $30,000**



ROD SERLING
CAROLYN K. SERLING

3444

PHONE BILL DTD. 12/28/66

JAN. 2 1967 90-2082 / 1222

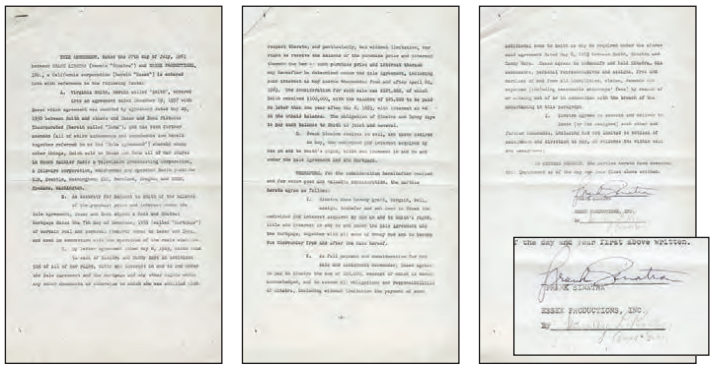
PAY TO THE ORDER OF GENERAL TELEPHONE CO. $ 271 22

TWO HUNDRED SEVENTY ONE and 22/100 DOLLARS

BRENTWOOD DISTRICT BRANCH
Bank of America
NATIONAL TRUST AND SAVINGS ASSOCIATION
11931 SAN VICENTE BOULEVARD
LOS ANGELES, CALIFORNIA

GR 8-7759

**2. Rod Serling signed check.** Rod Serling personal check, dated Jan. 2, 1967, made payable to General Telephone Co. in the amount of $271.22. Check made out entirely in Serling's hand in black ink and signed on the endorsement line, *"Rod Serling."* Bank of America and General Telephone rubber stamps on the verso, cancellation holes at lower edge not affecting signature. **$300 – $500**



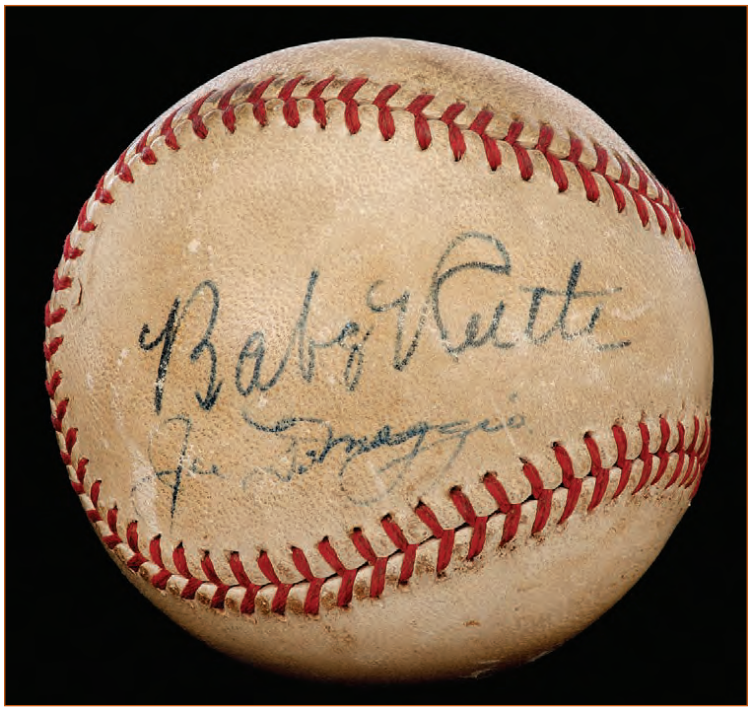
**3. Frank Sinatra signed contract.** 3 page agreement, dated July 27, 1963, between Frank Sinatra and Essex Productions in purchasing 50% shares in Mount Rainier Radio & Television Broadcasting Corp., which owned and operated radio stations in Seattle and Spokane, Washington as well as Portland Oregon. As full payment and consideration for the sale, Essex agrees to pay Sinatra the sum of $50,000. Signed, *"Frank Sinatra,"* in black ink on page 3. The signature is clear and dark. **$200 – $300**



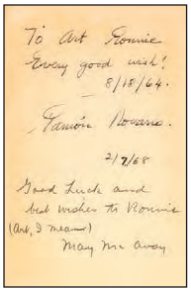

**4. Mama Cass Elliott signed LP.** Dream a Little Dream by Mama Cass Elliot, LP, Dunhill Records DS-50040. Inscribed on the rear panel of the jacket in ink, *"For Dianne, With my best wishes and love. Cass Elliot."* Jacket is chipped and worn with splits at spine and upper seam. Fair to Good. Record is damaged with breakage at outside edge. **$400 – $600**




**5. Nirvana *Nevermind* signed poster.** Promotional 40 x 40 in. poster for Nirvana's critically acclaimed album *Nevermind* (1991). Signed by Kurt Cobain, bassist Krist Novoselic and drummer Dave Grohl at the lower left in gold ink, *"Kurt, Chris, Dave!"* Includes original mailing tube with Interscope Records mailing label addressed to radio station WNUR in Evanston, IL. The poster was sent out as promotion to radio stations. Poster exhibits chipping and creasing; Very good. **$400 – $600**



**6. Babe Ruth & Joe DiMaggio signed baseball.** Baseball signed in blue ink, "Babe Ruth" and directly underneath, "Joe DiMaggio." Also signed on the side panel by an unidentifiable player, signature is quite faint. In Very good condition, with even overall toning. Both Ruth and DiMaggio's signatures dark and prominent. Accompanied by a PSA/DNA COA. **$6,000 – $8,000**





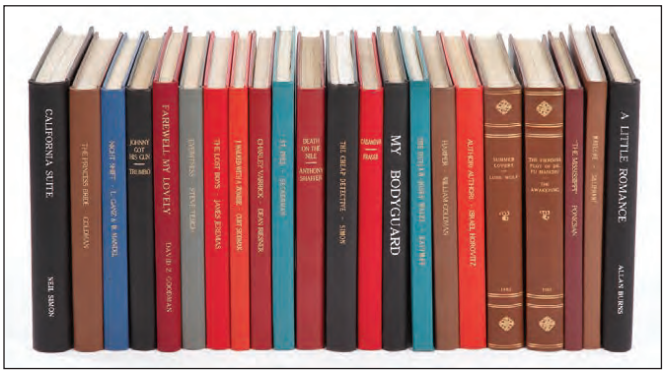


**7. *Ben-Hur* photoplay edition and original film program.** (MGM, 1925) Original film program for *Ben-Hur: A Tale of the Christ*, Quarto, staple wraps, 16 pp. Illustrated throughout with pictures from the film. Exhibits minor wear at corners, small bookplate on the title page. Together with Wallace, Lew. *Ben-Hur: A Tale of the Christ*. New York, Harper & Brothers, [1925]. Photoplay edition with scenes from the film. Director Fred Niblo's personal copy with his Egyptian motif bookplate. Inscribed by Ramon Novarro on the front free endpaper, *"To Art Ronnie Every good wish! 8/18/64 Ramon Novarro,"* and May McAvoy, *"2/7/68 Good Luck and best wishes to Ronnie (Art, I mean) May McAvoy."* Book is rubbed and worn in a chipped and worn jacket with tape reinforcement on the verso. **$300 – $500**




**8. Collection of 25 cast-signed film and music books: *The Maltese Falcon*, *Psycho*, *Duke Ellington* and others.** Collection of 25 film books (hardcovers and softcovers), screenplay books and one typed continuity. The books contain a total of 100+ tipped-in autographs on small cards affixed to the front and rear endpapers or loose and laid in. Titles include: *Duke Ellington: Music is My Mistress* signed by Duke Ellington, Clark Terry, Herb Jeffries and other members of his band, *Ghandi* signed by Ben Kingsley, Martin Sheen, John Gielgud, Richard Attenborough and others; *The French Lieutenant's Woman* signed by Harold Pinter; two Woody Allen books signed by Allen, Mia Farrow, Michael Caine, Carrie Fisher, Dianne Wiest and others; *Invaders from Mars* signed by Jimmy Hunt; *The Maltese Falcon* signed by Gladys George, Peter Lorre, Sydney Greenstreet and others; *Psycho* signed by Alfred Hitchcock, Janet Leigh, Anthony Perkins and others; as well as two original unsigned Walt Disney *Fantasia* programs. Other titles are: *American Beauty*, *Fallen Angels: Six Noir Tales Told for Television*, three (3) signed Steve Allen books, *Hollywood Trail Boss*, *House of Frankenstein*, *Invaders from Mars* continuity, *Lon of 1000 Faces!*, *Lost in Yonkers*, *Merlin*, *Storm in the West*, *The Substance of Fire*, *Tempest* signed by John Cassavetes and others, *The Talented Mr. Ripley*, *Tucker: The Man and His Dream*, *Wild Strawberries*, and others. **$600 – $800**



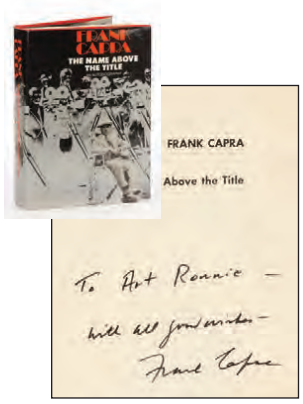

**9. Collection of 22 cast-signed scripts: *The Outlaw Josey Wales*, *Farewell, My Lovely* and others.** Collection of 22 cast-signed bound scripts [studio facsimile copies] containing 170+ autographs on cards tipped to the front and rear endpapers or loose and laid in. Highlights include: Neil Simon's *California Suite* signed by Neil Simon, Walter Mathau and others, William Goldman's *The Princess Bride* signed by Cary Elwes, William Goldman, Mandy Patinkin and many others, *The Outlaw Josey Wales* with laid in signatures of Clint Eastwood, Sheb Wooley and many others, *Johnny Got His Gun* signed by Donald Sutherland, Jason Robards and others; *Death On the Nile* signed by Mia Farrow, Bette Davis, David Niven and others; *Farewell, My Lovely* signed by Charlotte Rampling, Robert Mitchum and others; *Harper* signed by Shelly Winters, Janet Leigh, Paul Newman, William Goldman and others. Other titles are: *Author! Author!*, *Casanova*, *Charley Varrick*, Neil Simon's *The Cheap Detective*, *Eyewitness*, *The Fiendish Plot of Dr. Fu Manchu*, *I Walked with a Zombie*, *A Little Romance, The Lost Boys*, *Marlowe*, *The Mississippi*, *My Bodyguard*, *St. Ives*, *Night Shift*, *Summer Lovers*. **$600 – $800**




**10. Group of 30+ signed autobiographies: Fred Astaire, John Huston, Tallulah Bankhead and others.** Collection of 37 hardcover autobiographies of Hollywood stars, most first editions in dust jackets. Each book is inscribed and signed in ink *"To Art"* and bears the inscribee's personal library bookplate on the front endpapers. Books are generally Very good in Very good dust jackets, exhibiting slight reading and handling wear. Titles include: *Steps in Time: Fred Astaire, An Autobiography*, *Every Frenchman Has One* by Olivia de Havilland, *A Portrait of Joan Crawford*, *Victory in My Hands* by Harold Russell, *Intermission* by Anne Baxter, *Mask and Flippers: The Story of Skin Diving* by Lloyd Bridges, *The Ragman's Son* by Kirk Douglas, *Charlton Heston: The Actor's Life – Journals 1956-1976*, *Upon My Lips a Song* by Kate Smith, *This Life* by Sidney Poitier, *Call Me Lucky* by Bing Crosby, *Self-Portrait* by Gene Tierney, *Schnozzola*: Gene Fowler's story of Jimmy Durante, and others. **$400 – $600**



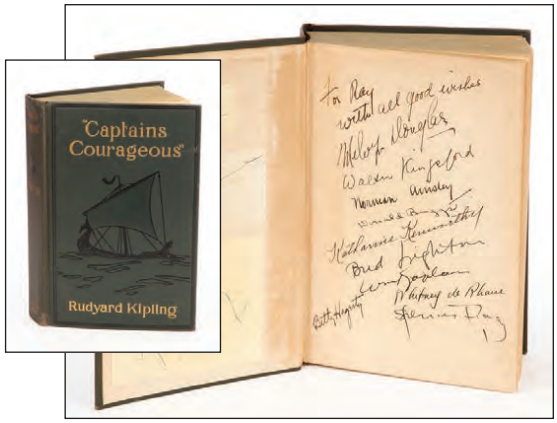

**11. Collection of Broadway books signed by the casts: *The King and I*, *Oklahoma!*, *South Pacific* and others.** Collection of 15 hardcover editions of plays and musicals adapted for the screen, most first editions (or early printings) in dust jackets. Each book is inscribed and signed in ink by the principal cast members. Books are generally Very good in Very good dust jackets, exhibiting slight reading and handling wear. Titles include: *The King and I* signed by Yul Brynner and Barbara Luna, *Camelot* signed by Robert Goulet, Roddy McDowall and Robert Coote, *The Music Man* (ex-library, lacks dust jacket) signed by Robert Preston, *South Pacific* signed by Biff McGuire, Alex Nicol, Richard Loo, Richard Eastham, Mary Martin and Barbara Luna, *Oklahoma!* Signed by Celeste Holm and Howard da Silva, *The Boy Friend* signed by Julie Andrews and Bob Scheerer, *Green Grow the Lilacs* signed by the author Lynn Riggs, *My Fair Lady* signed by Julie Andrews and others. **$300 – $500**




**12. *Frank Capra: The Name Above the Title – An Autobiography* signed by Capra.** Capra, Frank. *Frank Capra: The Name Above the Title – An Autobiography.* The Macmillan Company, New York, (1971). Octavo. First Edition, stated first printing. Red cloth, spine stamped in black. Priced dust jacket. Inscribed by Frank Capra on the half title, *"To Art Ronnie, with all good wishes, Frank Capra."* Inscribee's large bookplate on the front free endpaper. Near fine. **$300 – $500**



**13. Pair of vintage portrait photos signed by James Cagney and Edward G. Robinson.** In early 1930's Hollywood, Carl Conley was an apprentice studio photographer, and collected autographs from a number of the stars of the day, generally on portraits shot by the great photographers he studied under. These two silver-bromide double-weight matte 8" x 10" prints are inscribed in fountain pen to Conley by Edward G. Robinson ("With best wishes") and James Cagney ("Regards" and "Sincerely"). Cagney portrait is blindstamped by Elmer Fryer. Occasional corner pinholes, else Fine. **$200 – $300**



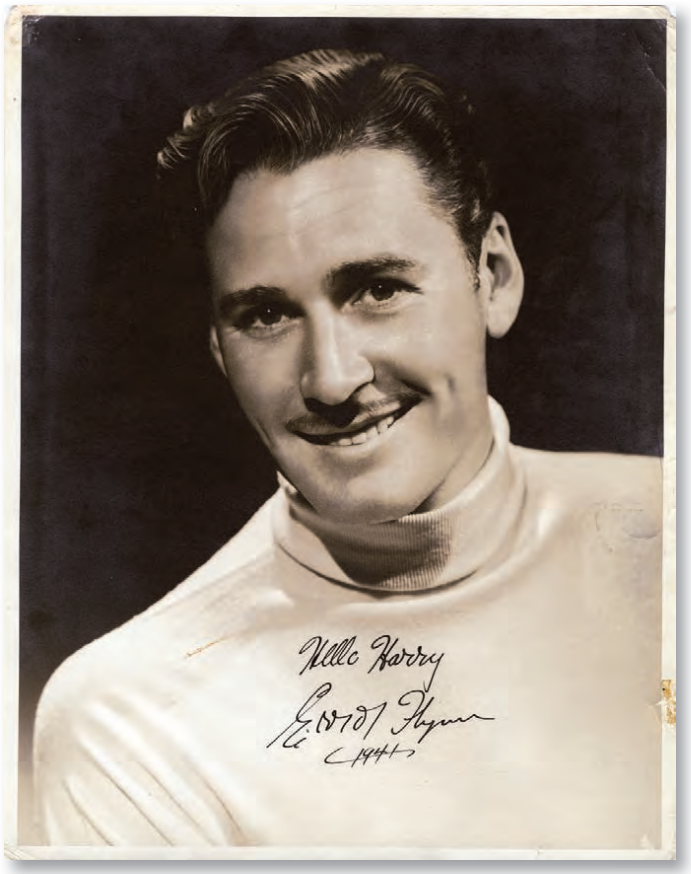

**14. *Captains Courageous* cast signed book and other ephemera.** (MGM, 1937) Kipling, Rudyard. *Captains Courageous.* Garden City, New York, Doubleday, Doran & Company, Inc., 1935. Octavo. Dark green decorative cloth stamped in gilt on front board and spine, Viking longship stamped in blind. Signed on the front endpapers by the principle cast members of the film including: Freddie Bartholomew, John Carradine, Mickey Rooney (all three signatures tipped to the front pastedown), Melvyn Douglas (inscribed), Spencer Tracy, Victor Fleming, Walter Kingsford, Norman Ainsley, Donald Briggs, Katherine Kenworthy, and others. Slightly rubbed at joints. Includes a group of 15 original photographs (2 x 3, 3 x 4, 8 x 10) of Freddie with friend Ray Sperry on set and candid, original film program and other ephemera. **$800 – $1,200**



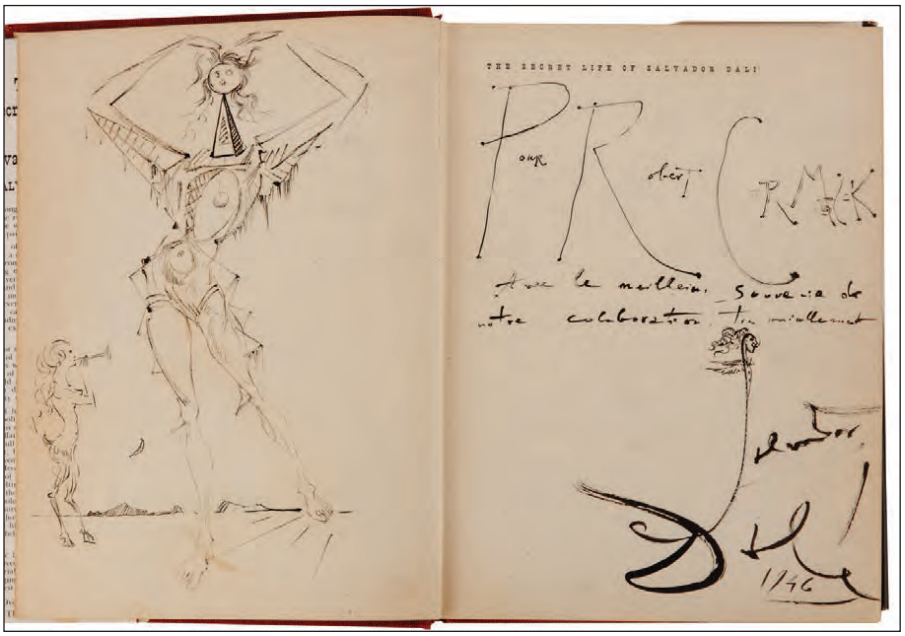
**15. Collection of 20 vintage signed portraits of James Cagney, Joan Blondell, Douglas Fairbainks, Jr. and others.** Lot comprises the bulk of studio photographer Carl Conley's 1930's autographed vintage portrait collection, obtained from stars he worked around on a daily basis. Included are (18) silver-bromide and gelatin-silver prints in the 8" x 10" size, signed by: James Cagney ("For my friend Carl {who's always in shape} from a guy who never is, All good luck…") photo by Scotty Welbourne; Preston Foster, photo by Irving Lippman; Dick Powell, by Lippman; George Arliss; Frank McHugh (dated '32), by Elmer Fryer; Richard Barthelmess (two separate portraits, one signed merely as "Dick") both by Fryer; Pat O'Brien; Patricia Ellis, by Fryer; Walter Connolly; Nedda Harrigan; Ruth Donnelly (dated '33) by Fryer; Eleanor Hunt, by Fryer; Ann Dvorak, by Fryer; Glenda Farrell (pictured with Conley at what appears to be Huntington Gardens); "Margaret" dated 1934; and Adele Marks on two separate portraits; oversize signed prints are: Joan Blondell by Lippman, and Douglas Fairbanks, Jr. by Preston Duncan. Occasional corner pinholes, small tears, and corner wear, generally Fine overall. **$300 – $500**

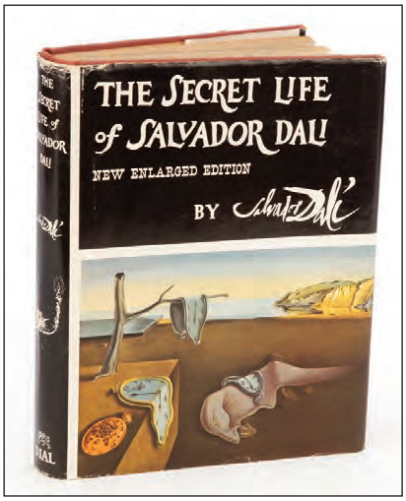


**16. Collection of (5) special oversize Gallery Exhibition prints inscribed to studio photographer Carl Conley.** Lot consists of (5) silver-bromide double-weight matte special exhibition prints, approx. 10" x 13" mounted to 15" x 20", signed both by each photographer as well as inscribed by each subject to studio photographer Carl Conley: Barbara Stanwyck by Longworth; Anita Louise by Fryer; Maxine Doyle by Conley; Joe E. Brown by Longworth (signed twice, first in 1934, and again in 1958, with accompanying photo of Brown signing for Conley); and most remarkable and unique of all, a "gag" pose by legendary glamour photographers Bert Longworthy, Elmer Fryer, (Lloyd?) MacLean, and Scotty Welbourne, each in comic disguise, and each signing with humorous names and anectodes (photo by Mickey Marigold). Occasional signs of handling, age, and soiling to mounts, though prints and signatures are generally Fine throughout. **$200 – $300**

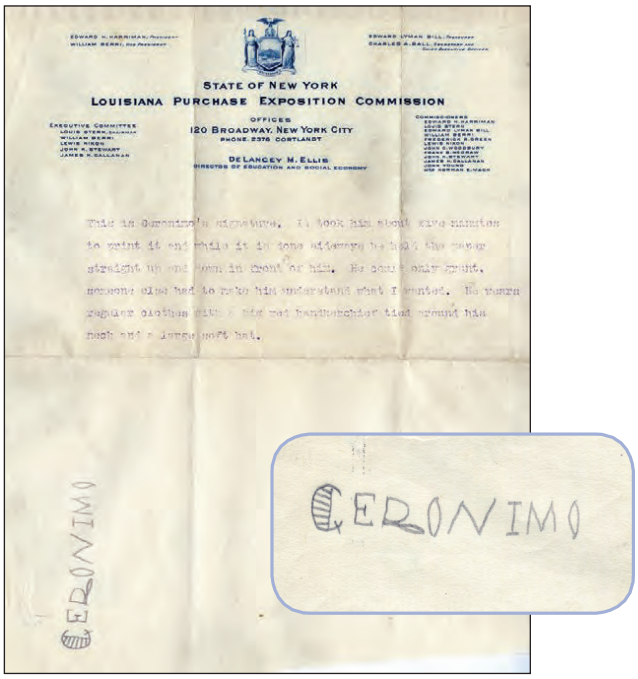



**18. Errol Flynn oversize photograph signed.** Gelatin silver semi-gloss double-weight 11 in. x 14 in. print of Errol Flynn. Inscribed in black ink, "Hello Harry, Errol Flynn, 1941." Very good; with handling, corner creasing and ½ tear at the lower right margin. **$400 – $600**




**17. *The Secret Life of Salvador Dali* presentation copy inscribed to Disney art director Robert Cormack with double-page hand-drawn portrait by Dali.** Dali, Salvador. *The Secret Life of Salvador Dali*. The Dial Press, New York, 1942. Quarto. First edition, stated third printing. Red cloth with pastedown illustrations on the front board and spine. Bearing an extraordinary association presentation drawing by Salvador Dali in ink on the front flyleaf verso and half title recto of a strolling nude and Satyr, inscribed by Dali on the half title, *"Pour Robert Cormack, Avec le meillein souvenir de notre collaboration --- Dali, 1946."* Cormack was a Disney art director who worked on *Fantasia*, *Bambi* and *Three Caballeros*. He was to have been the director of the ill-fated 1946 Disney/Dali animated short titled, *Destino*, which went unrealized for more than 50 years due to the studio's financial problems (and cold feet) at the time. Light white smudges on front board, front hinge starting. Accompanied by the original worn dust jacket that bears extensive tape repairs on the verso. Includes New Enlarged Edition dust jacket. Very Good in Good dust jacket. **$12,000 – $15,000**

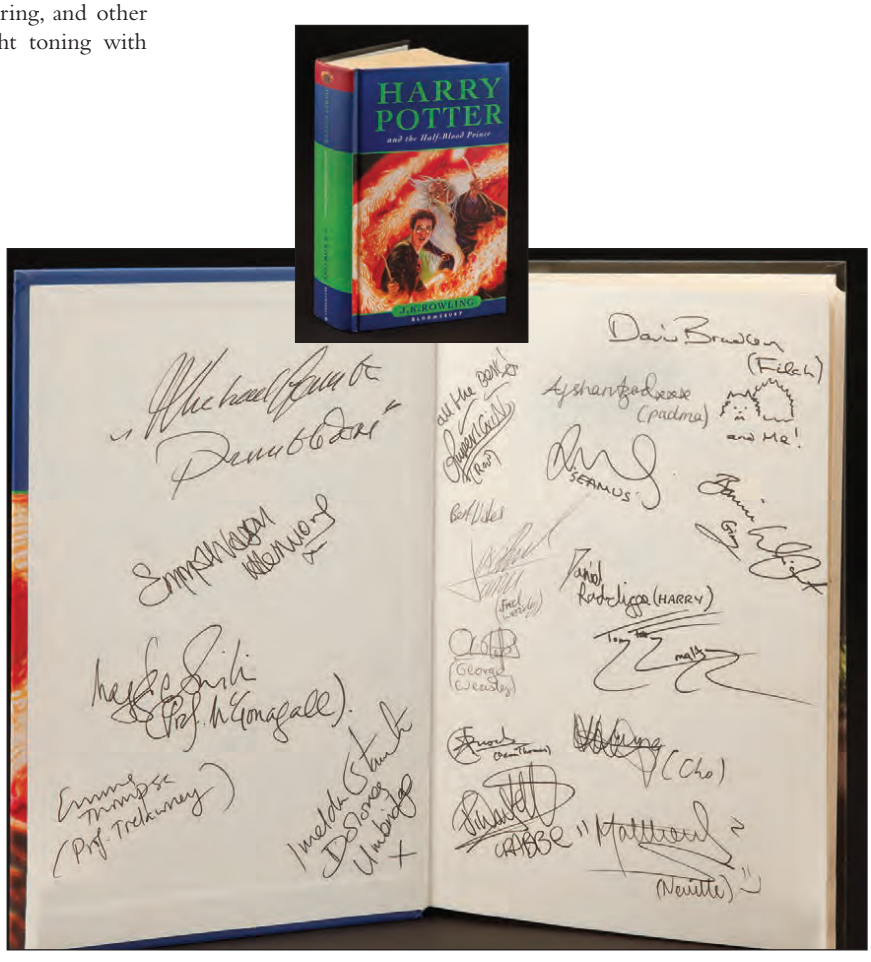



**19. Rare original signature of legendary Apache war leader Geronimo.** Geronimo. Rare Bold Signature, in pencil, written on an Octavo leaf (8 x 10 in.) of State of New York Louisiana Purchase Exhibition Commission letterhead stationery. He always printed his signature, sideways from top down; it looks and reads like a totem when viewed from that angle. Late in life, Geronimo made a conscious decision to not follow the "white man's road," and instead became a "showman," and with the special permission of the War Department attended a number of expositions as an "attraction," notably at the Louisiana Purchase Exhibition in St. Louis in 1904 where this signature was obtained. Above Geronimo's signature is the original typewritten first-hand account of how Geronimo signed the autograph, what he was wearing, and other provenance. Horizontal and vertical folds exhibit slight toning with mounting tape on the verso. **$4,000 – $6,000**




**20. Vintage pro-golfer autograph collection of (4) oversize photos inscribed to Johnny Weissmuller.** Silver-bromide matte-finish prints (4) of professional golfers Ca. 1940, measuring 10" x 13.25" on 16" x 20" matboard mounts. Each is signed on mount by photographer D. Scott Chisholm, and inscribed to actor Johnny Weissmuller on the print itself by: Ralph Guldahl, Walter Hagen (both Hall of Fame members), Jimmy Thomson, and Vic Ghezzi. Prints themselves are generally in fine or better condition, though mounts exhibit various pinholes, staining, and tape reinforcement. **$300 – $500**

**21. *Harry Potter and the Half-Blood Prince*, First Edition signed by the entire film's cast.** Rowling, J. K. Harry Potter and the Half-Blood Prince. Bloomsbury, London, (2005). Octavo. First Edition, first impression. Signed on the front endpapers by the following cast members of the film: Michael Gambon (Dumbledore), Daniel Radcliffe (Harry), Emma Watson (Hermione), Maggie Smith (Prof. McGonagall), Emma Thompson (Prof. Trelawney), Imelda Stanton (Dolores Umridge), Rupert Grint (Ron), Oliver Phelps (George Weasley), James Phelps (Fred Weasley), Devon Murray (Seamus Ginnigan), Katie Leung (Cho Chang), Matthew Lewis (Neville Longbottom), Jamie Waylett (Vincent Crabbe), Alfie Enoch (Dean Thomas), Tom Felton (Draco Malfoy), Bonnie Wright (Ginny Weasley), David Bradley (Argus Filch) and Afshan Azad (Padma). All the actors have signed their character names under their signatures and David Bradley has added a small sketch of his character's cat, Mrs. Norris. Tiny impression at the spine panel head; otherwise, Fine condition. A very rare book to find with so many cast signatures.
**$4,000 – $6,000**






SLK:sm 3/10/52

December 11, 1951

Mr. Gary Cooper
9441 Wilshire Boulevard
Beverly Hills, California

Dear Mr. Cooper:

You have heretofore rendered your services in the role of the Marshal "DOANE" in connection with the motion picture photoplay tentatively entitled "HIGH NOON", which services commenced on August 29, 1951, and concluded on October 18, 1951, and ... hereby acknowledged that you have performed all services to be p... by you in connection with said picture.

I. In consideration of the services rendered ... connection with said picture we agree to pay to you the ...

(a) The sum of Fifty Thousand Dollars ($50,... upon the date of execution hereof;

(b) Out of the proceeds from the distributi... picture only, we agree to pay to you a further ... Fifty Thousand Dollars ($50,000.00) postponed a... however, until such time as the proceeds from d... or other disposition have theretofore been app... as follows:

(i) To the distributor for all its char... cluding prints, advertising, exploitatio... ties, censor's fees, etc., all as provid... contract between the distributor and ou... now or hereafter in effect;

(ii) To the distributor, its distribu... theretofore earned, plus then current ... fees; provided, however, that so long ... ture is being distributed by United A... tion, the distribution fees shall not ... set forth in Schedule "A" hereof;

(iii) To any sale supervisor, pursu... ment with us, or such other sales s... appoint in his place, his fees ther... rently earned, not exceeding three ... distributor's gross revenue from d... of the picture produced hereunder, ... cent (5%) of the producer's net re...

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sed, postage prepaid, in the United States mail in the said County of Los Angeles; or by delivering the same, toll prepaid, to a telegraph or cable company; or by delivering the same personally to you or to your agent above named (or such other agent as you may from time to time substitute by written notice to us).

All notices which you are required or may desire to give us under or in connection with this agreement shall be given by addressing the same to us at 1438 North Gower Street, Hollywood 28, California, or at such other address of which we from time to time may give you written notice; and by depositing the same, so addressed, postage prepaid, in the United States mail in the County of Los Angeles, or by delivering the same, toll prepaid, to a telegraph or cable company.

Any notice mailed, telegraphed or cabled as aforesaid shall be deemed to have been given on the date of mailing or date of delivery to the telegraph or cable company.

XX. This instrument constitutes the entire agreement between the parties and cannot be modified except by a written instrument signed by you and an authorized officer of our corporation. No officer, employee or representative of our corporation has any authority to make any representation or promise in connection with this agreement or the subject matter hereof which is not contained herein; and you agree that you have not executed this agreement in reliance upon any such representation or promise.

If the foregoing is in accordance with your understanding and agreement, kindly indicate your approval and acceptance thereof in the space herebelow provided.

Very truly yours,

STANLEY KRAMER PRODUCTIONS, INC.

By Stanley E. Kramer

APPROVED AND ACCEPTED:

Gary Cooper

Gary Cooper

10.



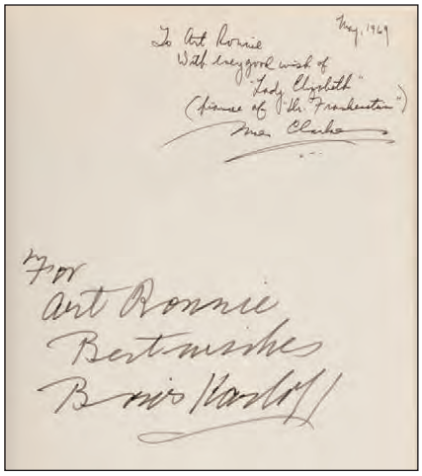
**22.** ***High Noon*** **contract signed by Gary Cooper and Stanley Kramer.** (UA, 1952) Complete 10-page salary contract, dated December 11, 1951, between Gary Cooper and Stanley Kramer Productions, Inc., for rendering services in the role of "Marshal" in the film, *High Noon*. It reads in part: "Dear Mr. Cooper: You have heretofore rendered your services in the role of the Marshal 'Doane' in connection with the motion picture photoplay tentatively entitled 'High Noon', which services commenced on August 29, 1951, and concluded on October 18, 1951, and we hereby acknowledged that you have performed all services to be performed by you in connection with said picture. I. In consideration of the services rendered by you in connection with said picture we agree to pay to you the following: (a) The sum of Fifty Thousand Dollars ($50,000.00) upon the date of execution thereof." Signed on the last page in blue ink, *"Gary Cooper"* and *"Stanley E. Kramer."* Original binder holes and staple holes at the top margins. Considered Cooper's finest role, he won an Oscar for Best Actor in a Leading Role for the film. Accompanied by a pair of vintage 8 in. x 10 in. glossy stills from the film. **$10,000 – $12,000**



**23. Sydney Greenstreet portrait signed.** Gelatin silver glossy borderless 7 ¼ in. x 9 ¼ in. print of Sydney Greenstreet as "Dr. Lorenz" from *Across the Pacific* by Schuyler Crail. Inscribed in blue ink at the upper right, *"With Best Wishes, Sydney Greenstreet."* Photographer and studio rubber stamp on the verso. Fine; with light impressions at the lower right. **$200 – $300**

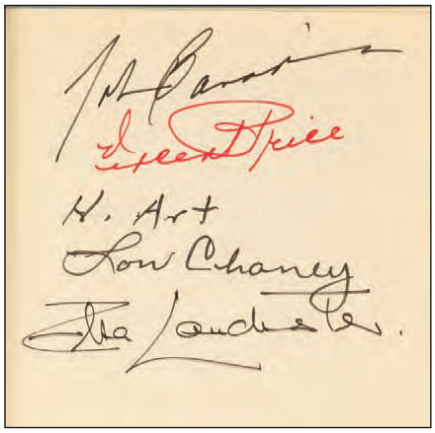


**24. Jean Harlow rare oversize photograph signed.** Gelatin silver semi-gloss double-weight 10 in. x 13 in. custom print of Jean Harlow by Clarence Sinclair Bull; with blind embossed stamp and photographer rubber stamp on the verso. Inscribed in black ink, *"Youse guys I adore you never forget that – Jean."* Fine; with tiny chip at lower right corner tip, pinholes at upper corner tips and creasing at lower right corner tip. **$1,000 – $2,000**



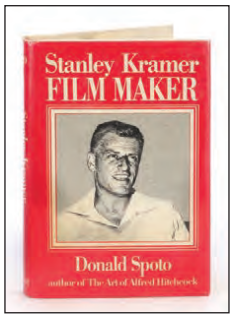


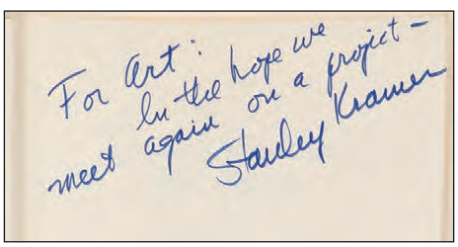

**25. James Whale's *Frankenstein* signed by Boris Karloff and Mae Clarke.** Anobile, Richard J. [Editor]. *Frankenstein*. Universe Books, New York, (1974). Quarto. First Edition. Black cloth, spine and front board stamped in gilt. Priced dust jacket. Signed by Boris Karloff and Mae Clarke in black ink on a tipped-in page, *"For Art Ronnie, Best Wishes, Boris Karloff,"* and *"To Art Ronnie, With every good wish of 'Lady Elizabeth' (fiancé of 'Dr. Frankenstein,' Mae Clarke."* Approaching Near fine. **$300 – $500**






**26. *Horror* signed by John Carradine, Vincent Price, Lon Chaney, Jr. and Elsa Lanchester.** Douglas, Drake. *Horror.* The Macmillan Company, New York, (1966). Octavo. First Edition, first printing. Black cloth, spine lettered in gilt. Priced dust jacket. Signed on the front free endpaper by John Carradine, Vincent Price, Lon Chaney, Jr., and Elsa Lanchester. Very good. **$300 – $500**

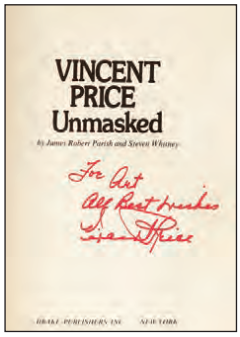


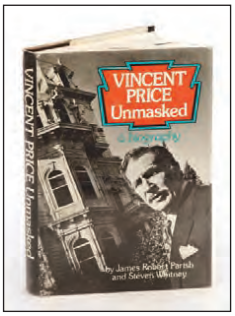



**27. *Stanley Kramer: Film Maker* signed by Kramer and numerous stars from his films.** Spoto, Donald. *Stanley Kramer: Film Maker.* G. P. Putnam's Sons, New York, 1978. Octavo. First Edition. White cloth. Priced dust jacket. Inscribed and signed by Stanley Kramer on the front free endpaper and signed by approx. 23 stars from his films on their respective filmography pages including: Dick York, Lloyd Bridges, Claude Akins, Buddy Hackett, Edie Adams and many others. Very good. **$300 – $500**



**28. Carole Lombard vintage oversize portrait signed.** Ca. 1932 silver-bromide 10" x 13" pre-code glamour portrait of Carole Lombard, inscribed in fountain pen to the father of renowned entertainment writer Wayne Warga. Mounted to heavy matboard, else Fine. **$200 – $300**



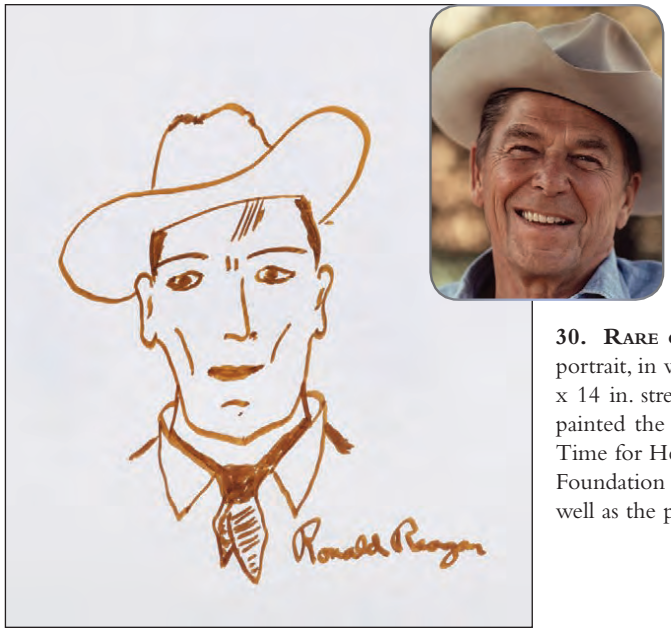

**29. *Vincent Price Unmasked* signed by Price, Roddy McDowell, Jim Bacchus, Natalie Schaffer, Sonny Bono, Leslie Nielson, and others.** Parish, James Robert and Steven Whitney. *Vincent Price Unmasked: A Biography*. Drake Publishers Inc., New York, (1974). Octavo. First Edition. Black cloth, spine lettered in gilt. Priced dust jacket. Inscribed by Vincent Price on the title page and signed by approx. 40+ co-stars in Price's films including: Roddy McDowall, Celeste Holm, Irwin Allen, Piper Laurie, Christopher Lee, and others. Red ink remainder rubberstamp on lower text block, approaching Very good. **$200 – $300**




**31. Republic Pictures signed lithograph signed by Roy Rogers, Dale Evans, Bob Steele, and others.** *The Stars of Republic Pictures*: Limited edition lithograph of 1,200, measures 24 in. x 30 in. and featuring the Republic Pictures logo trademark of a bald eagle perched atop a mountain. Signed in ink by approx. 28 stars from Republic films including Roy Rogers, Dale Evans, Bob Steele, Marie Windsor, Vera Ralston, Kirk Alyn, Adrian Booth, Rex Allen, Yakima Canutt, Spencer Gordon Bennett, Linda Stirling, Tom Steele, Sloan Nibley and others. Dry mounted on thin board, exhibits scuffs and wear, 1 in. tear at the upper left margin but remains in Fine condition. **$400 – $600**



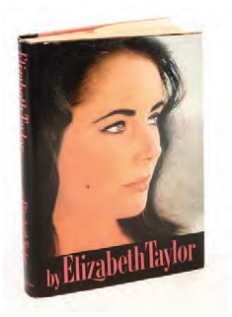

**32. Blaze Starr vintage portrait signed.** Gelatin silver glossy 8 in. x 10 in. print of Blaze Starr. Inscribed in red ink, *"Love and kisses, Blaze Starr."* Starr's voluptuous stage presence and inventive use of stage props earned her the nickname, "The Hottest Blaze in Burlesque." In the late 1950s, while working at the Sho-Bar on Bourbon Street in New Orleans, Louisiana, Starr began a long-term affair with then-governor Earl Long. Very fine. **$200 – $300**




**30. Rare original Ronald Reagan signed self-portrait.** Ronald Reagan self-portrait, in western hat, shirt and handkerchief, accomplished in artist's pen on an 11 in. x 14 in. stretched canvas, artwork measures approx. 9 in. x 6 ½ in. President Reagan painted the self-portrait at the Spring 1990 Pediatric AIDS Foundation fundraiser, "A Time for Heroes," where the painting was puchased. Accompanied by a LOA from the Foundation co-founder who witnessed President Reagan rendering the self-portrait as well as the painting's purchase. Fine condition. **$3,000 – $5,000**




**33. The first book appearance of Superman: *The Adventures of Superman* by George Lowther, Signed First Edition.** Lowther, George. *The Adventures of Superman*. Based on the cartoon character created by Jerry Siegel and Joe Shuster. Illustrations by Joe Shuster. Foreword by Josette Frank. New York, Random House, (1942). Octavo. First Edition. Bright red cloth, title and illustration of Superman stamped in dark blue on spine and front board. Rare presentation inscription by the author on the front free endpaper, *"1/14/43, For Baby, with the best wishes of the author, who wishes he were only 21 days old. George Lowther."* After five years of trying to sell the Superman comic-strip to every newspaper syndicate in the country, it was finally accepted and featured in the first issue of *Action Comics*, June 1938, Episodes from the first four issues were reprinted in 1939 as *Superman #1* and in February 1940 a radio program narrated the adventures. All color plates and illustrations present. Very good; exhibits minor repair to the spine crown and heel, hinges and minor rubbing at joints. **$2,000 – $3,000**






**34. *Elizabeth Taylor: An Informal Memoir* signed by Taylor.** Taylor, Elizabeth. *Elizabeth Taylor: An Informal Memoir*. Harper & Row, Publishers, (1965). Octavo. First Edition. Pink cloth over black vinyl backstrip stamped in gilt. Priced dust jacket. Signed boldly by Elizabeth Taylor on the front free endpaper, and additionally by Roddy McDowall (whose photo archive she credits using for the book) on the title page. Small bookplate at the lower corner of the front free endpaper. Very good. Includes an additional dust jacket design that was rejected by Taylor because she disliked the picture. **$200 – $300**



**35. Alberto Vargas signed printed pin-up calendar sheet.** Printed calendar page of a Vargas girl measuring 13 in. x 16 ¼ in. Inscribed by Vargas in blue ink at the lower right corner, *"To Tom, from Alberto Vargas."* Tape removal remnants on the verso; otherwise, Fine condition. **$300 – $500**



**36. Collection of ten vintage stills from the film *From the Manger to the Cross*.** (Kalem/General Film, 1912) Collection of ten (10) gelatin silver semi-gloss 7 ½ in. x 10 in. sepia tone publicity stills and mounted to 10 in. x 12 in. leaves of black card stock. They feature principal cast members from the film including Robert Henderson-Bland "Jesus, the man," Gene Gauntier "The Virgin Mary," Montague Sidney "Joseph," Alice Hollister "Mary Magdalene" and others. Some exhibit chipping and edge tears, two with lower left corners missing. Original material from this film is exceedingly rare. **$400 – $600**



**37. Collection of 11 set continuity stills from *Affair in Trinidad*.** (Columbia, 1952) Collection of 11 gelatin silver glossy 8 x 10 in. continuity stills of decorated sets for *Affair in Trinidad* featuring The Caribee Night Club, Emery house interior, city streets, etc. Some with Art Dept. rubber stamps on the verso with handwritten production numbers, name of set and date. Very good to Fine; with curling and handling. **$200 – $300**



**38. Collection of set continuity stills from *The Caine Mutiny*.** (Columbia, 1954) Collection of 17 gelatin silver glossy 8 x 10 in. continuity stills of decorated sets for *The Caine Mutiny* featuring Club Samoa, Bridge, Captain's Quarters, etc. Some with Art Dept. rubber stamps on the verso with handwritten production numbers, name of set and date. Very good to Fine; with handling and small border chips. **$200 – $300**



**39. Collection of 11 photographs by Ernest A. Bachrach: Jane Russell, Janet Leigh and others.** Collection of 11 gelatin silver glossy 8 in. x 10 in. prints by Ernest A. Bachrach of various RKO Radio Pictures actresses including Jane Russell (2), Janet Leigh, Margaret Sheridan, Faith Domergue (3 ), and three unidentified actresses. Photographer and studio rubber stamps on the verso. Fine; with handling. **$200 – $300**



**40. Lucille Ball collection of (6) portrait and scene stills, 1939-46.** Gelatin-silver glossy prints (6) of Lucille Ball from the following films: *Panama Lady* (1939); *Dance Girl Dance* (2, 1940); *Two Smart People*, and *Lover Come Back* (both 1946); plus a modeling pose from her time with Hattie Carnegie's salon. Very Good to Very Fine condition. **$200 – $300**



**41. Early photographs of Desi Arnaz and Lucille Ball by Ernest A. Bachrach.** Collection of 8 gelatin silver glossy (2 matte) 8 in. x 10 in. prints by Ernest A. Bachrach featuring early photos of Desi Arnaz and Lucille Ball. Three feature Arnaz alone with guitar, three with Lucy and Desi together, one of Desi alone and one of Lucy along from 1936. Most with photographer rubber stamp on the verso, portrait of Lucy with photographer and RKO rubber stamp on the verso. Very good to Fine. **$200 – $300**



**42. Warner Bros. male star lot of (3) vintage portraits: Humphrey Bogart, Leslie Howard, and Sydney Greenstreet.** (Warner Bros., 1935-39) Gelatin-silver glossy prints (3) 8" x 10" in Very Fine condition. Humphrey Bogart from *The Oklahoma Kid*; Leslie Howard from *The Petrified Forest*; Sydney Greenstreet from *Conflict*. **$200 – $300**

**43. Humphrey Bogart, Errol Flynn, and Gary Cooper collection of (7) portrait and scene stills, 1928-1956.** Gelatin-silver glossy prints (7) of male leads: Humphrey Bogart: *The Amazing Dr. Clitterhouse* (1938, with Spanish snipe on verso), *Dark Victory* (1939, with Bette Davis, studio snipe on verso), *Treasure of the Sierra Madre* (1948/R'56, with Robert Blake), and *Black Legion* (1936/R'50); Gary Cooper: *Half a Bride* (1928); and Errol Flynn: *Captain Blood*, (1935) Warner Bros. Spanish stamp on verso; and publicity shot of Flynn driving his own speedboat. Condition varies from Very Good to Very Fine, some are slightly trimmed for publication. **$200 – $300**





**44. Clara Bow vintage publicity still for *Wings* by Eugene Robert Richee.** (Paramount, 1927) Gelatin-silver glossy print, 8" x 10", with verso stamps by Paramount Pictures crediting Clara Bow and photographer Eugene Robert Richee.Very minor signs of handling,Very Fine overall. **$200 – $300**



**45. Louise Brooks and Robert Armstrong vintage custom-print scene still for *A Girl in Every Port* from Howard Hawks' personal collection.** (Fox Film Corp., 1928) Louise Brooks and Robert Armstrong medium-shot scene still, custom textured, deckle-edge silver bromide double-weight matte 7" x 9" print from Howard Hawks' personal archive.Very Fine. **$300 – $500**

**46. Silent-Era Diva collection of (6) portrait and scene stills, including Louise Brooks.** Gelatin-silver glossy prints (6) ca. 1920-1928 of Anna Q. Nilsson; Agnes Ayres (*Forbidden Fruit*); Nita Naldi (*Blood and Sand*, studio-stamped); Lya De Putti by M.I. Boris, keybook; Louise Brooks (*Beggars of Life*); and Margaret Livingston (*Sunrise*). Condition varies from Very Good to Very Fine, some are slightly trimmed for publication. **$200 – $300**



**47. *Cavalcade* set of (10) keybook stills for 1933 best picture Oscar winner.** (Fox, 1933) Triple Oscar-winning (Best Picture, Director, and Art Direction) saga of British life from 1899 to 1933 is now undeservedly overlooked by modern film goers. Set of (10) double hole-punched keybook 8" x 10" prints, generally excellent condition. **$200 – $300**





**48. Pre-Code Glamour collection of (6) revealing or suggestive portrait stills .** Gelatin-silver glossy prints (6) of female stars and starlets, each posed provocatively in suggestive or surprisingly revealing attire, a quality of film publicity only openly possible during the "Pre-Code" era. Includes: Dorothy Mackaill, Margaret Lindsay, Greta Nissen (stamped by Hal Phyfe), Tala Birell, Karen Morley (MGM studio text on verso), and Virginia Bruce (MGM studio text on verso). Condition varies from Very Good to Very Fine; two are very slightly trimmed for publication. **$200 – $300**



**49. European Bombshell collection of (13) portrait stills of Sophia Loren, Ursula Andress, and Anita Ekberg.** Gelatin-silver prints (9 glossy, 1 double-weight matte, 1 color still, and 2 double-weight custom hand-tinted) of 1950's-60's European female "Bombshell" stars and starlets, most in revealing and provocative attire and pose. Sophia Loren (2); Ursula Andress (9: *Dr. No, Fun in Acapulco, She, The 10th Victim, What's New Pussycat,* and a portrait stamped by noted Italian paparazzo); and Anita Ekberg (2, custom hand-tinted). Condition varies from Fine to Excellent, two are slightly trimmed for publication. **$200 – $300**



**50. Sexy Cave-girl collection of (8) portrait stills from *Prehistoric Women* and *One Million B.C.*** Gelatin-silver 8" x 10" glossy prints (8) of female starlets, each posed provocatively in revealing "Cave-girl" attire: Carole Landis (*One Million B.C.* with studio snipe); plus (7) of the various "stars" of the 1950 *Prehistoric Women*, in which these Amazon women capture men as their sex slaves. Condition is Very Fine to Excellent throughout, with just one slightly trimmed for publication. **$200 – $300**



**51. Joan Crawford collection of (5) portrait stills.** Gelatin-silver glossy prints (5) of Joan Crawford from 1932 to 1939: with Douglas Fairbanks Jr. (stamp-dated 1932); Clark Gable (ca. 1934); *The Women* (2, 1939); and *Possessed* (1949). Condition varies from Very Good to Fine, some are slightly trimmed for publication. **$200 – $300**



**52. Joan Crawford oversize double-weight ca.1932 portrait by George Hurrell.** Gelatin-silver double-weight semi-gloss 10" x 13" glamour portrait of Joan Crawford in a feathered gown attributed to Adrian, stamped by photographer George Hurrell, and with descriptive studio snipe affixed to verso.Very Fine condition. **$400 – $600**

**53. No Lot**









**54. Bette Davis collection of (7) portrait and scene stills, 1931-1938.** Gelatin-silver glossy prints (7) of Bette Davis from the following films: *Cabin in the Cotton* (1932); *The Working Man* (1933); *20,000 Years in Sing Sing* (1933); *Of Human Bondage* (1934); *Dangerous* (1935); *Jezebel* (1938) with remnant of studio snipe; and ca. 1932 by Scotty Welbourne from unidentified film, wearing elaborate Spanish dress. A few slightly trimmed for publication, condition varies from Fine to Excellent. **$200 – $300**













**55. Six publicity stills from *Devil's Island*.** (Warner Bros., 1939) Collection of six (6) gelatin silver glossy 8 in. x 10 in. publicity stills featuring Boris Karloff as "Dr. Charles Gaudet" in *Devil's Island*. Very good to Fine; with handling. **$200 – $300**




**57. Marlene Dietrich vintage special publicity portrait for *Angel*.** (Paramount, 1937) Gelatin-silver glossy print, 8" x 10" in excellent condition, for the 1937 Ernst Lubitsch film. **$200 – $300**




**56. Marlene Dietrich vintage publicity portrait for *The Scarlet Empress*.** (Paramount, 1934) Gelatin-silver glossy print, 8" x 10", with verso text by Paramount Pictures crediting the actress in Joseph von Sternberg's film. Faint diagonal corner crease, else Very Fine. **$200 – $300**



**58. Marlene Dietrich collection of (6) portrait stills, 1928-1937.** Gelatin-silver single and double-weight prints (6) of Marlene Dietrich for the following films from her early career: Ca. 1928 unidentified German film; *Morocco* (1930), a double-weight portrait in feather-boa with Gary Cooper, trimmed to 7 ½" x 9 ½", and classic portrait in man's tuxedo with cigarette, trimmed for publication to 6 ½" x 8", studio text on verso, with some emulsion defects; *The Song of Songs* (1933) depicting a fully detailed nude sculpture of Dietrich; *The Devil is a Woman* (1935) with date stamp on verso, trimmed to 7 ½" x 9 ½"; and *Angel* (1937) with studio text crediting gown and fur by Travis Banton. Condition varies, though generally Very Good to Fine. **$200 – $300**







**59. Pair of Marlene Dietrich vintage publicity portraits.** Gelatin-silver glossy prints (2) 8" x 10" in Very Fine condition, dated 1934 and 1935. **$200 – $300**






**60. Pair of Marlene Dietrich vintage publicity portraits.** Gelatin-silver glossy prints (2) 8" x 10" in Very Fine condition, dated 1936 and 1937. **$200 – $300**









**61. Sergei Eisenstein collection of (4) oversize stills from *Alexander Nevsky* and *Ivan the Terrible*.** Gelatin-silver approx. 9" x 12" glossy prints (4) from two of Russian director Sergei Eisenstein's greatest films, *Alexander Nevsky* and *Ivan the Terrible*. De-accessioned from a Russian film archive, and presumed to be original issue, though possibly from the 1950's international releases. Very Fine apart from two very slightly trimmed for display. **$200 – $300**







**62. Greta Garbo collection of (8) portrait and scene stills, 1926-37.** Gelatin-silver glossy prints (8) of Greta Garbo from the following films: *The Temptress* (1926); *Anna Christie* (1930); *Susan Lenox [her fall and rise]* (4, each with Clark Gable, and each trimmed for publication); and *Camille* (2). Aside from trimming, Very Fine condition throughout. **$200 – $300**

**63. Judy Garland collection of (4) portrait and scene stills from *Wizard of Oz*, *A Star is Born*, and *I Could Go On Singing*.** (Various, 1939-1963) Gelatin-silver 8" x 10" glossy prints of Judy Garland in *The Wizard of Oz* (2), *A Star is Born* (R'59), and *I Could Go On Singing* (1963). Condition ranges from Good to Fine. **$200 – $300**



**64. Vintage glamour lot of (3) portraits: Betty Grable, Frances Farmer, and Mitzi Gaynor.** Gelatin-silver glossy prints (3) 8" x 10" in Very Fine condition. Betty Grable dated 1937 is for *Give Me a Sailor;* Frances Farmer dated 1936; Mitzi Gaynor dated 1957 for *Les Girls.* **$200 – $300**



**65. Katharine Hepburn collection of (3) portrait and scene stills, 1932-1938.** Gelatin-silver glossy prints (3) of Katherine Hepburn: *Christopher Strong* (1932) dramatic portrait stamped on verso by Ernest Bachrach; *Sylvia Scarlett* (1935) stamp-dated 1936 on verso; and *Holiday* (1938) stamp-dated, trimmed to 6" x 8" for publication. Condition varies, though generally Very Good to Fine. **$200 – $300**





**66. Alfred Hitchcock collection of (7) portrait and scene stills from *Rebecca*, *Notorious*, *Rear Window*, and *North by Northwest*.** Gelatin-silver 8" x 10" glossy prints (6) and (1) 8 x 10 color UK lobby card from films of Alfred Hitchcock: *Rebecca* (2); *Notorious* (2, both with Ingrid Bergman); *Rear Window* (2, one of which is an extraordinary special-effects shot of James Stewart spying on murderous neighbor Raymond Burr, who is neatly visible inside the camera lens, tying up his dead wife's body in a storage trunk); and *North by Northwest* being card #12 from the color lobby set, depicting Cary Grant and Eve Marie Saint skirting the censorship code in her sleeper car. Condition ranges from Good to Very Fine. **$200 – $300**



**67. Boris Karloff as "The Monster" from *Bride of Frankenstein*.** (Universal, 1935) Gelatin silver glossy 8 x 10 in. print of Boris Karloff as "The Monster" standing on a man from *Bride of Frankenstein*. Studio yellow paper caption and Advertising Advisory Council approval rubber stamp dated Feb. 26, 1935 on the verso. Very fine. **$300 – $500**







**68. 3 PORTRAIT AND SCENE STILLS FROM *BRIDE OF FRANKENSTEIN*.** (Universal, 1935) Gelatin silver glossy 8 x 10 in. prints of Ernest Thesiger as "Doctor Pretorius," Valerie Hobson as "Elizabeth" and Karloff as "The Monster" bound to a tree. Studio yellow paper captions and Hobson portrait with Advertising Advisory Council approval rubber stamp dated Feb. 15, 1935 on the verso. Fine; with handling. **$300 – $500**







**69. THREE KEY-BOOK PORTRAITS FROM *FREAKS*.** (MGM, 1932) Gelatin silver glossy 8 x 10 in. key-book portraits from Tod Browning's Freaks featuring Leila Hyams, Johnny Eck with Mrs. Browning and Koo Koo the Bird Girl, Siamese twins Daisy and Violet Hilton, Daisy Earles and others. Very good to Fine; with studio paper captions and Culver Pictures labels and rubber stamps on the verso. Exhibit slight handling, tiny chip and missing corner tip of one. **$400 – $600**





**70. BORIS KARLOFF AS "THE MONSTER" FROM *BRIDE OF FRANKENSTEIN*.** (Universal, 1935) Gelatin silver glossy 8 x 10 in. print of Boris Karloff as "The Monster" and E.E. Clive as "Burgomaster" from *Bride of Frankenstein*. Studio yellow paper caption and Advertising Advisory Council approval rubber stamp dated Feb. 27, 1935 on the verso. Fine; with light scuffs and creasing at corner tips. **$300 – $500**

**71. BORIS KARLOFF AS "THE MONSTER" FROM *BRIDE OF FRANKENSTEIN*.** (Universal, 1935) Gelatin silver glossy 8 x 10 in. print of Boris Karloff as "The Monster" seated in a chair and bound with chains from *Bride of Frankenstein*. Studio yellow paper caption on the verso. Fine; with stress impressions at the edges and toning along lower margin. **$300 – $500**



**72. BORIS KARLOFF AS "THE MONSTER" FROM *BRIDE OF FRANKENSTEIN*.** (Universal, 1935) Gelatin silver glossy 8 x 10 in. print of Boris Karloff as "The Monster" standing in muddy clothes from *Bride of Frankenstein*. Studio yellow paper caption and Advertising Advisory Council approval rubber stamp dated Feb. 22, 1935 on the verso. Very fine; with small stress crease at upper right. **$300 – $500**




**73. Boris Karloff and Bela Lugosi promotional still from *The Black Cat*.** (Universal, 1934) Gelatin silver glossy 8 x 10 in. print of Boris Karloff, Bela Lugosi and Lucille Lund from *The Black Cat*. Very fine. **$300 – $500**



**75. Oversize portrait of Bela Lugosi from *Dracula* by Roman Freulich.** (Universal, 1931) Gelatin silver matte double-weight 11 x 14 in. print of Bela Lugosi from *Dracula* by Roman Freulich; with Universal Pictures and Lugosi's agent, Don Marlowe, rubber stamps on the verso. Signed in red grease pencil by Roman Freulich at lower right. Fine; with scratches on verso from fiber dryer faintly visible on recto. From Lugosi's personal collection. **$800 – $1,200**



**74. Oversize portrait of Bela Lugosi by Ray Jones.** Gelatin silver matte double-weight 11 x 14 in. print of Bela Lugosi in his home by Ray Jones. Reinforced with paper-backing by Studio C Restoration for strengthening. Fine; with color retouching at lower right and upper right corners, faint creases. From Lugosi's personal collection. **$800 – $1,200**



**76. 4 vintage Universal horror promotional stills.** Four (4) vintage gelatin silver glossy 8 x 10 in. promotional stills from *The Mummy's Ghost* (1944), *The Mummy's Curse* (1944), *Jungle Captive* (1944), and *House of Frankenstein* (1945) featuring Boris Karloff. Fine; with slight rippling and handling. **$200 – $300**

**77. No Lot**



**78. Vivien Leigh collection of (4) portrait and scene stills.** Gelatin-silver glossy prints (4) of Vivien Leigh from the following films: *Gone With the Wind* (1939/R'47); *That Hamilton Woman* (1941); and (2) from *Streetcar Named Desire* (1951) both with Marlon Brando. One slightly trimmed for publication, else Very Good to Fine. **$200 – $300**



**79. Paramount male character lot of (5) vintage portraits: Harold Lloyd and Charles Laughton.** (Paramount, 1935-1939) Gelatin-silver glossy prints: Harold Lloyd (3) and Charles Laughton (2), 8" x 10" in Very Fine condition, dated 1935 through 1939. **$200 – $300**



**80. Collection of early Harold Lloyd photographs and other ephemera.** Collection of 8 early Harold Lloyd gelatin silver double-weight photographs, four portraits measuring 6 7/8 in. x 10 7/8 in. from Empire Studio, Los Angeles. They feature Lloyd in character as a cowboy, old man, young tough, etc. Pencil notations on the verso date photos ca. 1920. Also includes a handwritten letter to Lloyd on his personal company letterhead, Christmas cards from Mabel Normand and Roscoe Arbuckle, honorary Sid Grauman dinner program given at the Biltmore Hotel, 1929, New Year telegram from Grauman to Lloyd, and Mabel Normand's *Molly O'* (1921) premiere program. **$400 – $600**



**81. Pair of Carole Lombard vintage publicity portraits.** Gelatin-silver glossy prints (2) 8" x 10" in Very Fine condition apart from one faint crease, dated 1935. **$200 – $300**



**82. Carole Lombard pair of portrait stills, 1932 and 1937.** Gelatin-silver glossy prints (2) 8" x 10": a 1932 very revealing pre-code glamour shot in full Art-Deco style, stamped by photographer Otto Dyar with studio text crediting gown by Travis Banton for the film *No Man of Her Own*; and a 1937 traditional pose in hunting or riding suit with studio text crediting *True Confession*; both in Very Fine to Excellent condition. **$300 – $500**

**83. Pair of *The Maltese Falcon* publicity stills by Mack Elliott.** (Warner Bros., 1941) Pair of gelatin silver glossy 8 in. x 10 in. prints of Humphrey Bogart as "Sam Spade" by Mack Elliott from *The Maltese Falcon*. With photographer and studio rubber stamps on the verso, one with paper caption. Fine; with handling and faint creasing, one with pinholes at the corner tips. **$200 – $300**



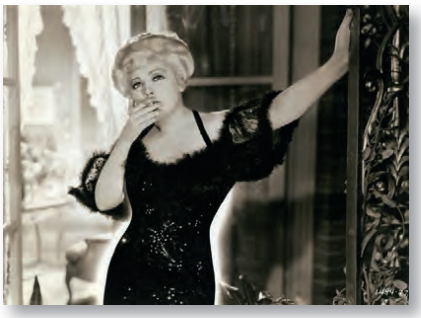


**84. Barbara Stanwyck collection of (6) portrait and scene stills, 1930-1941.** Gelatin-silver glossy prints (6) of Barbara Stanwyck from the following films: *Ladies of Leisure* (1930) two portraits with Ralph Graves; *Forbidden* (1932) pre-code glamour pose, trimmed for publication to 6 ¾" x 9 ¼"; *The Bitter Tea of General Yen* (1933) in elaborate period kimono, posing with director Frank Capra and author Grace Zaring Stone, with descriptive snipe on verso; Stella Dallas (1937) color-glos tinted portrait with Anne Shirley; and *Ball of Fire* (1941) sexy glamour pose, 7 ½" x 9 ¼" dated April '44. Condition varies from Very Good to Very Fine. **$200 – $300**



**85. Shirley Temple collection of (8) portrait and scene stills, including one stamped by George Hurrell.** (TCF, 1934-37) Gelatin-silver glossy prints (8) of Shirley Temple from 1934 thru 1937. One is verso stamped by George Hurrell, and one includes African-American Oscar-winner Hattie McDaniel. Two have slight trimming for publication, else Fine. **$200 – $300**







**86. Mae West collection of (3) portrait and scene stills, 1933-1934.** (Paramount, 1933-34) Gelatin-silver glossy prints (3) of Mae West from the following films: *She Done Him Wrong, I'm No Angel,* and *Belle of the Nineties*; one slightly trimmed for publication, else Fine. **$200 – $300**




**87. Anna May Wong vintage publicity portrait for *Dangerous Money*.** (Paramount, 1938) Gelatin-silver glossy print, 8" x 10" in excellent condition. An exotic and uniquely lit portrait of the exotic Asian star. **$200 – $300**



**88. Anna May Wong pair of early portrait stills .** Gelatin-silver prints of Chinese-American actress Anna May Wong, one being an 8" x 10" contact print from *Forty Winks* (1925, date-stamped 1931 for publication), and the other a double-weight matte 6" x 8" (UK original, not trimmed) by George F. Cannons from *Piccadilly* (1929, date-stamped 1930). First had emulsion rubbing, presumably in the 8 x 10 negative; second is Fine. **$200 – $300**




**89. West Coast Theatre marquee photograph collection.** Collection of 40+ gelatin silver semi-gloss double-weight 7 ½ in. x 9 ½ in. and (a few slightly smaller) photographs featuring West Coast film theater marquees and entrances of the 1920s and 1930s. Many are ornately decorated with palm fronds, ostrich feathers, rope or other materials fitting the theme of the film; others feature special advertisement cut-out displays, standees, dioramas and similar promotional dressing. Housed in two vintage spiral scrapbook albums, a note included states the photographs once belonged to H. L. Hartman, manager of Fox's West Coast theaters. Some evidence of album removal with black paper attached at some corners, slight silvering at corners; otherwise, condition remains Fine. **$600 – $800**

## The Estate of Orville Goldner

Orville Goldner (1906-1985) was a technician on *King Kong* and created many of the sets on the film. He exhaustively matched the texture of foliage painted on glass with the miniature and full-sized plants utilized in each single scene. Dr. Goldner's work was featured notably in the shots of Kong's flight to the top of the Empire State Building. During WW2, through his connections with Willis O'Brien, Merian C. Cooper, Mario Larrinaga, Albert Lewin, Walt Disney, Walter Lantz and others, he continued to produce educational, technical and training films as a Commander in the U.S. Navy. Goldner with George E. Turner co-wrote *The Making of Kong: The Story Behind a Film Classic* (A. S. Barnes and Company, 1975). The following 34 lots (lots 90-124) represent his personal collection of 5,000+ studio and continuity stills, lot 615 is his personal 125+ key-continuity photographs documenting the production of *King Kong*, and 10 lots (lots 414-423) of scripts, many signed by Cecil B. DeMille, Gary Cooper, Barbara Stanwyck and many others.



**90. Charlie Chaplin collection of (100+) original and reissue still photos from *The Gold Rush* and *The Great Dictator*.** (United Artists, 1941-R, 1940) Gelatin-silver vintage prints, (100+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Numerous images of Chaplin both in character and directing. The (10) prints from *The Gold Rush* are for the film's 1941 reissue. **$800 – $1,200**



**91. Ronald Colman collection of (125+) original still photos from three films: *Lost Horizon*, *The Light That Failed*, and *If I Were King*.** (Columbia, 1937/ Paramount, 1938, 1939) Gelatin-silver vintage prints, (125+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Lost Horizon* (15+, 8 of which are color-glos tinted), *The Light That Failed* (55+), and *If I Were King* (55+). **$400 – $600**



**92. Errol Flynn collection of (160+) original still photos from *The Sea Hawk* and *Private Lives of Elizabeth and Essex*.** (Warner Bros., 1940/1939) Gelatin-silver vintage prints, (160+) 8" x 10", generally excellent condition overall with exception of just a few trimmed or marked for publication. Vast majority are for *The Sea Hawk* with an exceptional range of portrait and action scenes of Flynn and all other aspects of both films. **$800 – $1,200**



**93. Greta Garbo collection of (34) original still photos including *Anna Karenina* and *Flesh and the Devil*.** (MGM, 1926/1932/1935) Gelatin-silver vintage prints, (34) 8" x 10", generally excellent condition overall with exception of a few marked for publication. Titles include: *Flesh and the Devil* (6), *Grand Hotel* (6, none of which show Garbo, but 4 show Joan Crawford), and *Anna Karenina* (22). **$400 – $600**



**94. Katharine Hepburn collection of (90+) original still photos from *Stage Door* and *Quality Street*.** (RKO, 1936, 1937) Gelatin-silver vintage prints, (90+) 8" x 10", generally excellent condition overall with exception of just a few trimmed or marked for publication. Titles are *Stage Door* (50+) and *Quality Street* (40+). Also represented are Ginger Rogers and Lucille Ball. **$400 – $600**



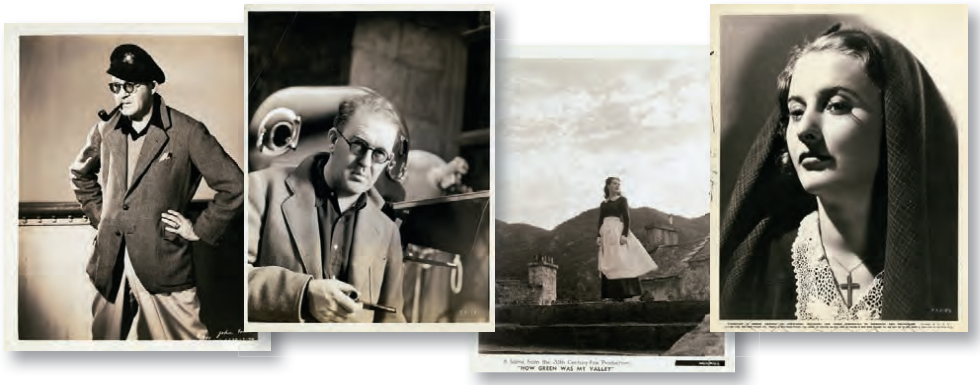
**95. Charles Laughton collection of (90+) original still photos from three films, including *Hunchback of Notre Dame*.** (Various; 1933-1939) Gelatin-silver vintage prints, (90+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *The Hunchback of Notre Dame* (80+), *Les Miserables* (10), and *The Private Life of Henry VIII*, (5). **$400 – $600**



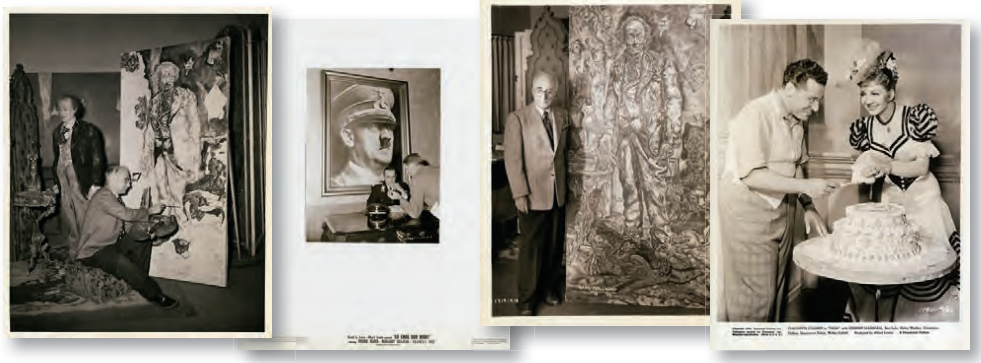
**96. Frederic March collection of (125+) original still photos from four films, including *Christopher Columbus* and *The Buccaneer*.** (Various, 1934-1949) Gelatin-silver vintage prints, (125+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles include: *Christopher Columbus* (100+, a small number of which exhibit faint snipe burn from backside adhesive), *The Buccaneer* (12), *Affairs of Cellini* (10, all of which have lower margin neatly trimmed), and *Adventures of Mark Twain* (20+). **$300 – $500**



**97. Collection of (200+) original still photos from five films starring Spencer Tracy, Jack Oakie, or Freddie Bartholomew.** (Various; 1936-1955) Gelatin-silver vintage prints, (200+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Captains Courageous* (100+), *Edison the Man* (20), *Boys Town* (12), *Little Lord Fauntleroy* (12), and *Little Men* (50+). **$400 – $600**



**98. John Ford collection of (160+) original still photos from four films including *How Green Was My Valley*.** (Various, 1936-1941) Gelatin-silver vintage prints, (160+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles include: *Mary of Scotland* (25+), *The Plough and the Stars* (10+), *The Long Voyage Home* (85+), and *How Green Was My Valley* (40+). **$600 – $800**



**99. Albert Lewin collection of (200+) original still photos from three films: *Picture of Dorian Gray, So Ends our Night*, and *Zaza*.** (Various; 1938-1945) Gelatin-silver vintage prints, (200+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Of Special note are several stills documenting the creation of the paintings for *The Picture of Dorian Gray*. Titles also include: *So Ends Our Night* and *Zaza* **$400 – $600**



**100. Albert Lewin collection of (270+) original still photos from two films: *The Moon and Sixpence* and *The Living Idol*.** (United Artists, 1942/ MGM, 1957) Gelatin-silver vintage prints, (270+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles are *The Moon and Sixpence* (70+) and *The Living Idol* (200+). **$300 – $500**

**101. Orson Welles as director, collection of (45+) original still photos from *Citizen Kane*, *Magnificent Ambersons*, and *Macbeth*.** (RKO, 1941/1942; Republic, 1948) Gelatin-silver vintage prints, (45+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication, and a number of character portraits from *Kane* exhibit signs of mount removal on verso. Titles include: *Citizen Kane* (25+), *Magnificent Ambersons* (15+), and *Macbeth* (8). Several feature Orson Welles directing as well as performing. **$800 – $1,200**





**102. Great Director collection of (70+) original still photos from *Grand Illusion*, *Man of Aran*, and *The Big Parade*.** (Various; 1937, 1934, 1925) Gelatin-silver vintage prints, (70+) 8" x 10" and 5" x 7", generally excellent condition overall with exception of just a few trimmed or marked for publication. Original release materials of any kind are virtually non-existent for any of these three great films by Jean Renoir, Robert Flaherty, and King Vidor. **$600 – $800**



**103. *Gone With The Wind* set of (150+) original still photos.** (MGM, 1939) Gelatin-silver vintage prints, (150+) 8" x 10", generally excellent condition overall, with exception of occasional markings for publication. Extensive portrait studies of not only every star and featured role, but each of the lesser characters as well, plus numerous production scenes. Quite likely one of the most comprehensive bodies of publicity and behind-the-scenes production images extant for this epic winner of eight Oscars. **$1,500 – $2,500**

**104. *The Good Earth* set of (300+) original still photos.** (MGM, 1937) Gelatin-silver vintage prints, (300+) 8" x 10", generally excellent condition overall, with exception of occasional grease-pen markings for publication. Quite likely the most comprehensive range of publicity and behind-the-scenes production images extant for this historical film. **$600 – $800**





**105.** ***Hollywood Cavalcade*** **set of (110+) original still photos.** (TCF, 1939) Gelatin-silver vintage prints, (110+) 8" x 10", generally excellent condition overall, with exception of occasional grease-pen markings for publication. Comprehensive range of contemporary (1939-era) and early-Hollywood images. **$300 – $500**



**106.** ***A Midsummer Night's Dream*** **(1935) set of (70+) original still photos.** (Warner Bros., 1935) Gelatin-silver vintage prints, (100+) 8" x 10", generally excellent condition. An extraordinary range of portraits and scenes, not just of the principal players, but especially of the fantasy and fairy characters, as well as behind the scenes production. **$600 – $800**



**107.** ***Mr. Smith Goes to Washington*** **set of (120+) original still photos.** (Columbia Pictures, 1939) Gelatin-silver vintage prints, (120+) 8" x 10" with exception of (7) trimmed for publication to 8" x 8", all original release for the Frank Capra directed *Mr. Smith Goes to Washington*. Quite likely the most comprehensive range of publicity and behind-the-scenes production images extant for one of the most significant films on the American political process. Stars James Stewart, Jean Arthur and director Capra are covered in numerous portraits and scenes, along with every character and setting in the film. Generally excellent condition overall, with exception of occasional erasable grease-pen markings for publication. **$800 – $1,200**



**108.** ***Pride and Prejudice*** **set of (100+) original still photos.** (MGM, 1940) Gelatin-silver vintage prints, (100+) 8" x 10", generally excellent condition overall with exception of just a few trimmed or marked for publication. At least one is double-weight and stamped by Clarence Sinclair Bull; virtually all exhibit studio printed text on verso. **$400 – $600**



**109.** ***The Private Affairs of Bel-Ami*** **set of (50+) original still photos.** (United Artists, 1946) Gelatin-silver vintage prints, (50+) 8" x 10". Generally excellent condition overall with exception of just a few trimmed or marked for publication. Also included is a press-release synopsis of the film. **$200 – $300**



**110. African-Americans in film collection of (50+) original still photos from *Green Pastures* and *Emperor Jones*.** (Warner Bros., 1936/ United Artists, 1933) Gelatin-silver vintage prints, (50+) 8" x 10", generally excellent condition overall. Titles include: *Green Pastures* (45+, with a number being unique artist interpretations), and *Emperor Jones* (7, all of which feature Paul Robeson). Two of the most significant films from the golden age of Hollywood with African-American themes and performers. **$600 – $800**



**111. Classic Hollywood collection of (240+) original still photos from four films, including *Goodbye Mr. Chips* and *The Red Badge of Courage*.** (Various, 1938-1951) Gelatin-silver vintage prints, (240+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. A few stamped by Robert Coburn. Films include: *The Citadel* (10), *Our Town* (40+), *Goodbye Mr. Chips* (60+) and *The Red Badge of Courage* (130+). **$400 – $600**



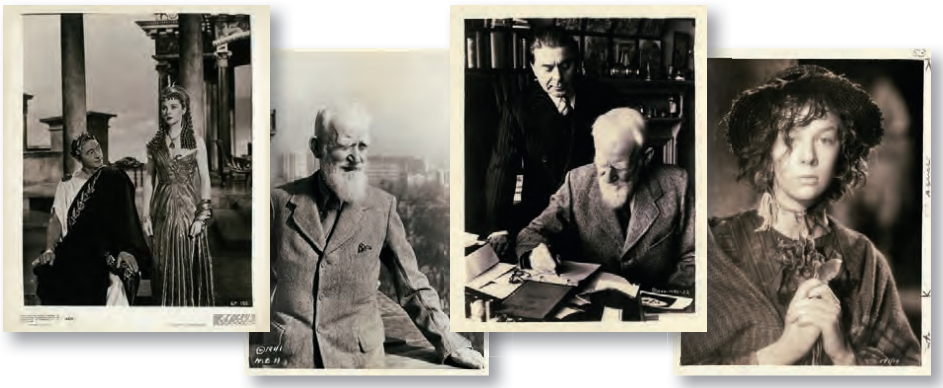
**112. Dance, Arts, and Music collection of (225+) original still photos from seven films, including *Carnegie Hall*.** (Various, 1937-1955) Gelatin-silver vintage prints, (225+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Ballerina* (1937, 6), *New Wine* (15+), *La Vie de Maurice Utrillo* (15+, and a script in French), *The Great Victor Herbert* (45+), *The Mikado* (30+), *Carnegie Hall* (25+), and *The Glass Slipper* (90+, and three 4" x 5" color transparencies). **$300 – $500**



**113. Charles Dickens collection of (300+) original still photos from four films, including *Oliver Twist* and *David Copperfield*.** (Various, 1935-1948) Gelatin-silver vintage prints, (300+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *David Copperfield* (100+), *A Tale of Two Cities* (30+, several of which exhibit curious ink markings, presumably for publication), *Great Expectations* (15), and *Oliver Twist* (155+). The set for *David Copperfield* includes a number of nice scenes and portraits of W.C. Fields. **$600 – $800**



**114. Abraham Lincoln collection of (140+) original still photos from three biopics on him.** (Various, 1930-1940) Gelatin-silver vintage prints, (140+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles include: *Abraham Lincoln* (16), *Young Mr. Lincoln* (45+), and *Abe Lincoln in Illinois* (85+). **$300 – $500**



**115. George Bernard Shaw collection of (215+) original still photos from *Pygmalion*, *Major Barbara*, and *Caesar and Cleopatra*.** (MGM, 1938/ United Artists, 1941,1945) Gelatin-silver vintage prints, (215+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Pygmalion* (150+), *Major Barbara* (25+), and *Caesar and Cleopatra* (40+). **$400 – $600**



**116. Shakespeare collection of (200+) original still photos from five classic films.** (Various; 1936-1955) Gelatin-silver vintage prints, (200+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Five films with Shakespeare themes represented: *As You Like It* (40+); *Hamlet* (3 for the film, 6 for stage production); *A Double Life* (25+); *Henry V* (75+); and *Macbeth* (50+ from the 1946 UK production). **$400 – $600**



**117. Seafaring Epic collection of (70+) original still photos from *Mutiny on the Bounty* (1935) and *Treasure Island* (1934).** (MGM, 1935/1934) Gelatin-silver vintage prints, (70+) 8" x 10", generally excellent condition overall. Majority are for *Mutiny on the Bounty* and remainder (approx. 20) for *Treasure Island*. **$600 – $800**



**118. Jungle Epic collection of (50+) original still photos from *The Jungle Book* (1942) and *Trader Horn* (1931).** (United Artists, 1942/ MGM, 1931) Gelatin-silver vintage prints, (50+) 8" x 10", a handful of which are stamped by Robert Coburn. Generally excellent condition overall with exception of just a few trimmed or marked for publication. Also included are ephemeral study materials for *The Jungle Book*. **$300 – $500**



**119. Wartime and Political collection of (200+) original still photos from six films, including *For Whom the Bell Tolls*.** (Various; 1939-1944) Gelatin-silver vintage prints, (200+) 8" x 10", generally excellent condition overall with exception of just a few trimmed or marked for publication. Titles include: *Nurse Edith Cavell* (125+), *In Which We Serve* (13), *Young Mr. Pitt* (35+, directed by Carol Reed), *For Whom the Bell Tolls* (15), *Wilson* (30+, most with descriptive snipes), and *Song of Russia* (3, all trimmed for publication). **$300 – $500**

**120. Historical and Costume-Drama collection of (250+) original still photos from eight films, including *Jane Eyre* and *House of Seven Gables*.** (Various, 1934-1957) Gelatin-silver vintage prints, (250+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles, most of which are either by or about famous authors, include: *Jane Eyre* (11), *House of Seven Gables* (90+), *Anne of Green Gables* (15), *Devotion* (5, board-mounted), *Maid of Salem* (10), *Mill on the Floss* (8), *The Barretts of Wimpole Street*, (95+) and *Nine Days a Queen* (25+). **$300 – $500**



**121. Pre-Revolutionary American History collection of (220+) original still photos from *Last of the Mohicans, Howards of Virginia,* and *Allegheny Uprising*.** (Various; 1936-1940) Gelatin-silver vintage prints, (220+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Last of the Mohicans* (80+), *Howards of Virginia* (80+), and *Allegheny Uprising* (60+), featuring male stars Randolph Scott, Cary Grant, and John Wayne respectively. **$400 – $600**



**122. Roman, Greek, and Biblical Epic collection of (130+) original still photos from five important films, including *Julius Caesar* and the 1925 *Ben-Hur: A Tale of the Christ*.** (Various, 1925-1955) Gelatin-silver vintage prints, (130+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Ben-Hur: A Tale of the Christ* (15+), *The Crusades* (5+), *Quo Vadis* (20+), *Julius Caesar* (50+, a number of which are set continuities), and *Helen of Troy* (40+, several of which document costume design). One portrait from *Troy* features Brigitte Bardot in a very early appearance. **$400 – $600**



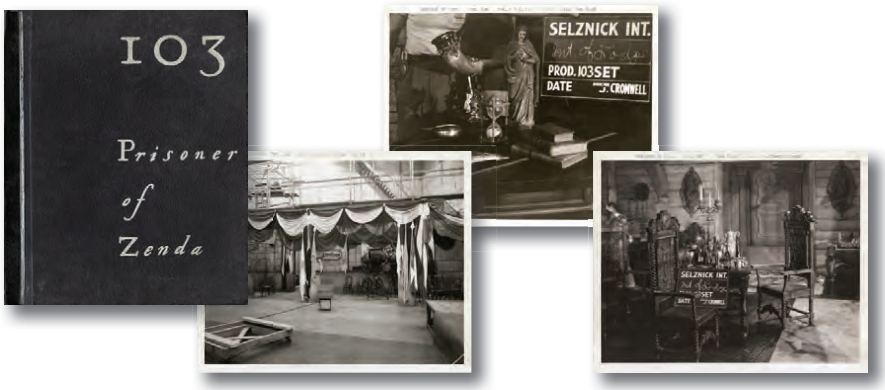
**123. Swashbuckler collection of (150+) original still photos from *Scaramouche* and *The Three Musketeers*.** (MGM, 1952/ RKO, 1935) Gelatin-silver vintage prints, (150+) 8" x 10", generally excellent condition overall with exception of just a few trimmed or marked for publication. Numerous sword-fighting scenes found in both sets. Titles are: *Scaramouche* (100+) and *The Three Musketeers* (1935 version; 50+). **$300 – $500**



**124. Animal and Children's themed collection of (240+) original still photos from seven films, including *The Blue Bird* and *The Yearling*.** (Various, 1940-1956) Gelatin-silver vintage prints, (240+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles include: *The Blue Bird* (95+, several featuring Shirley Temple), *The Biscuit Eater* (10+), *Jack London* (25+, including several of the real Jack London), *My Friend Flicka* (40+), *My Pal Wolf* (5+), *The Yearling* (20+), and *The Brave One* (45+, including several deluxe double-weight). **$400 – $600**



**125. No Lot.**




**126. *Prisoner of Zenda* original set-continuity keybook in printed hardcover with (70+) stills, plus original pencil-draft set design.** (UA, 1937) Selznick Pictures' own original file copy hardbound keybook of set and location continuity stills (70+) gelatin-silver 8" x 10" (plus several smaller) virtually all are stamped by studio on verso. Overall Fine, with various signs of handling. Studio-printed binder is spring-loaded, making removal easy if desired. Together with 26 ½" x 41 ½" pencil-drawn original draft blueprint of an elaborate set design for this same film, dated 4/9/37, in excellent folded condition. **$400 – $600**



**127. Judy Garland wardrobe tests (3) for *Babes on Broadway* and *Meet Me in St. Louis*.** (MGM, 1941/'44) Gelatin-silver prints 8" x 10" being wardrobe tests of Judy Garland for *Babes on Broadway* (2, dated 9/17/41) and *Meet Me in St. Louis* (1, dated 11/29/43) all in Very Fine condition. **$200 – $300**



**128. Collection of wardrobe test shots of Barbara Stanwyck from *California*.** (Paramount, 1947) Collection of 19 gelatin silver matte double-weight 7 ½ in. x 9 ½ in. wardrobe test shots of Barbara Stanwyck as "Lily Bishop" from *California*. Fine; with slight handling and one with lower right corner clipped. **$200 – $300**



**129. Judy Garland wardrobe tests (10) for *Easter Parade* and *In the Good Old Summertime*.** (MGM, 1948/'49) Gelatin-silver single and double-weight prints 8" x 10" being wardrobe tests of Judy Garland for either *Easter Parade* or *The Pirate* (6, dated 1947), and *In the Good Old Summertime* (4, dated 1948), in Fine to Very Fine condition. **$200 – $300**




**130. Judy Garland and Betty Hutton wardrobe tests (9) for *Annie Get Your Gun*.** (MGM, 1950) Gelatin-silver single and double-weight prints 8" x 10" (9) being wardrobe and makeup tests of Judy Garland, Betty Hutton, and Louis Calhern for *Annie Get Your Gun*, in which Garland was replaced by Hutton a few months into filming. The three of Garland are fascinating artifacts for this twist of fate in her troubled mid-to-later career. Garlands are dated March and April, 1949; Huttons are dated Sept/Oct 1949. In Fine to Very Fine condition. **$400 – $600**

**131. Steve McQueen and Frank Sinatra full and partial contact sheets (48) from *Never So Few*.** (MGM, 1959) Massive range of unique images in 2 ¼" or 35mm size as contact prints on (48) complete and partial 8" x 10" gelatin-silver contact sheets, depicting set, scene, and character continuity for *Never So Few*, the military film starring Steve McQueen, Frank Sinatra, and Peter Lawford, all of whom are represented here. Quite likely the only existing examples of many of these images. Some signs of handling, though generally Fine. **$200 – $300**



**132. *2001: A Space Odyssey* pair of oversize studio stills of HAL, Pod, and astronauts.** (MGM, 1968) Two essential space-themed oversize black & white stills from the massive special set issued by the studio just for premiere and Cinerama theaters (these are #60 and #103). Very Good with corner pinholes. **$200 – $300**



**133. *The Misfits* collection of (6) original 8 x 10 in. negatives: Marilyn Monroe production shots, plus (7) small-format negatives.** (UA, 1961) Six (6) original 8 x 10 in., (6) 2 ¼ in. and (1) 4 x 5 in. negatives on safety film of Marilyn Monore, Arthur Miller and Clark Gable on set of *The Misfits*. Fine; one with cropping tape at the borders. **$400 – $600**



**134. Tallulah Bankhead, Greta Garbo and Norma Shearer camera negatives.** Three (3) 8 x 10 in. camera negatives (one on nitrate) of Tallulah Bankhead by Clarence Sinclair Bull; with *SEP.- 2 32 PUB 530 BULL* stamped on the border, *MG26664* in india ink and retouching; Greta Garbo from *The Temptress* by Bert Longworth; with *FEB 6 26 PUB 928* stamped at the border, *297* in india ink and retouching; Norma Shearer from *Upstage* by Ruth Harriet Louise with *AUG.-6 26 279*, *MGM-3399* in india ink. Fine to Very fine. **$200 – $300**



**135. Joan Crawford camera negatives by Ruth Harriet Louise and George Hurrell.** Three (3) 8 x 10 in. camera negatives (one on safety film) of Joan Crawford. One by Ruth Harriet Louise with *APR.- 19 26 – 265* stamped on the border, *MGM-590* in india ink. Two by George Hurrell, one from *Dancing Lady* (1933); with *MG-32437 MGM* and *C.P. CORP. JOAN CRAWFORD #27* in india ink and retouching. **$200 – $300**











CAROLE LOMBARD
















**136. Extraordinary massive collection of (121) original 8 x 10 camera negatives of Louise Brooks, Clara Bow, Carole Lombard, Rita Hayworth, and Lupe Velez.** Unprecedented and quite likely unique massive archive of (121) first generation vintage nitrate and safety 8" x 10" portrait view-camera negatives of five of the greatest and most glamorous female stars from the golden age of Hollywood. Each actress is captured at the peak of her beauty and sensuality. These view-camera negatives are without question the most direct, essential, and pure connection to these subjects, because each of these sheets of film stock were in the camera at the moment the exposure was made, in the actual presence of these legendary women. Collection is comprised of: Louise Brooks (18); Clara Bow (43); Carole Lombard (49); Rita Hayworth (10); and Lupe Velez (1). Though a few show waving and slight chipping from age, and nearly all have neat pinholes in each corner, the condition overall is quite remarkable considering the age, and especially the substrate of the media. Almost certainly the finest and most comprehensive archive of its type extant, and represents the greatest opportunity to create the highest-quality prints possible. **$60,000 – $80,000**



**137. Marion Davies camera negatives by Clarence Sinclair Bull and George Hurrell.** Three (3) 8 x 10 in. camera negatives on nitrate film by Clarence Sinclair Bull and George Hurrell; with *MG11152*, *MG21294* and *MG24828* in india ink and retouching. Fine; with smudging to one and pinholes at corner tips. **$200 – $300**



**138. Bette Davis, Barbara Stanwyck and Loretta Young camera negatives Ernest A. Bachrach and Clarence Sinclair Bull.** Seven (7) 8 x 10 in. camera negatives on nitrate and safety film of Joan Blondell, Edwina Booth, Bette Davis, Barbara Stanwyck (one with Gary Cooper,) and Loretta Young, by Ernest A. Bachrach and Clarence Sinclair Bull; with MG11537 and MG30913 in india ink and retouching to one. Fine to Very fine. **$200 – $300**



**139. Yvonne de Carlo, Judy Garland, Ava Gardner and Elizabeth Taylor camera negatives.** Seven (7) 8 x 10 in. camera negatives on nitrate and safety film of Yvonne de Carlo, Judy Garland, Ava Gardner, Carole Landis, June Lang, Alexis Smith and Elizabeth Taylor from *The Courage of Lassie* (MGM, 1944) by Eric Carptenter with 7723 in india ink and extensive retouching. Fine to Very fine. **$200 – $300**



**140. Gina Lollobrigida camera negatives by John Engstead.** 26 5 x 7 in. camera negatives on safety film of Gina Lollobrigida by John Engstead; with portrait number written at the upper right corner. Very fine. **$200 – $300**



**141. Myrna Loy camera negatives by Russell Ball and Clarence Sinclair Bull.** Six (6) 8 x 10 in. camera negatives on nitrate film of Myrna Loy by Russell Ball and Clarence Sinclair Bull; with *MG25548*, *MG27316*, *MG30680*, *MG34865*, *MG36005* and *MG36503* in india ink and retouching. Fine to Very fine; with smudges and pinholes at corner tips. **$400 – $600**





**142. Paul Newman, Humphrey Bogart and Scott Brady camera negatives.** Four (4) 8 x 10 in. camera negatives on safety film of Paul Newman, Humphrey Bogart, and Scott Brady. Fine to Very fine. **$200 – $300**





**143. James Dean original camera negative from *Rebel Without a Cause* and 4 x 5 in. transparencey from *Giant*.** 8 x 10 in. camera negative on safety film of James Dean striking one of the most iconic poses of his career, as "Jim Stark" in *Rebel Without a Cause*. Includes a 4 x 5 in. color transparency of the star bare-chested from *Giant*. Very fine and Fine. **$200 – $300**



**144. Steve McQueen original 8 x 10 camera negative on Honda motorcycle, *Love with the Proper Stranger*.** (Paramount, 1963) 8 x 10 in. camera negative on safety film of Steve McQueen seated on a Honda motorcycle. Very fine. **$200 – $300**

**145. Ramon Novarro camera negatives.** Seven (7) 8 x 10 in camera negatives on safety film of Ramon Novarro from *The Sheik Steps Out* (1937), one with Lola Lane, a portrait by Apeda, N.Y., and one with Albert Einstein; with *MG6439*, *MG12316*, *MG19380*, *660-151*, *660-155*, and *741-55* in india ink. Fine to Very fine. **$200 – $300**



**146. Maureen O'Sullivan and Mae Clarke camera negatives, most by Clarence S. Bull.** Six (6) 8 x 10 in. camera negatives on nitrate film of Maureen O'sullivan and Mae Clarke, most by Clarence Sinclair Bull; with *MG27196*, *MG27232*, *MG31392*, *MG31846*, *MG34748*, and *MG36368* in india ink and retouching. Fine to Very fine; with pinholes at corner tips. **$400 – $600**





**147. Roy Rogers camera negatives.** Seven (7) 8 x 10 in. camera negatives on safety film of Roy Rogers from *Man from Music Mountain* (1943), *My Pal Trigger* (1946), *Roll on Texas Moon* (1946), and *The Golden Stallion* (1949); with *1226-110*, *1227-94*, *1427-76*, *1429-63*, *1523-64*, and *1831-39* in india ink and retouching. Very fine. **$200 – $300**



**148. Roy Rogers camera negatives.** Six (6) 8 x 10 in. camera negatives on safety film of Roy Rogers from *San Fernando Valley* (1944), *Under Nevada Skies* (1946), and *Heldorado* (1946); with *1325-78*, *1429-67*, and *1524-87* in india ink and retouching. Very fine. **$200 – $300**



**149. Roy Rogers camera negatives with George "Gabby" Hayes and Trigger.** Five (5) 8 x 10 in. camera negatives on safety film of Roy Rogers with "Gabby" Hayes from *Sunset on the Desert* (1942), *Ridin' Down the Canyon* (1942), *My Pal Trigger* (1946), *The Golden Stallion* (1949) and *Bells of Coronado* (1950); with *1126-1*, 1222-11, *1427-57*, *1629-4 1830-2* in india ink. Very fine. **$200 – $300**



**150. Roy Rogers and Dale Evans camera negatives.** Nine (9) 8 x 10 in. camera negatives on safety film of Roy Rogers and Dale Evans from *Along the Navajo Trail* (1945), *Song of Arizona* (1946), *Heldorado* (1946), *Under Nevada Skies* (1946), *Bells of Coronado* (1950); with 1422-102, 1425-12, 1429-53, 1524-78, 1626-35, and 1629-41 in india ink and retouching. Very fine. **$200 – $300**



**151. Irving Thalberg, Erich Von Stroheim, John Barrymore, William Powell and Buster Keaton camera negatives .** Five (5) 8 x 10 in. camera negatives on nitrate and safety film of important Hollywood men: John Barrymore, Buster Keaton, William Powell with Luise Rainer from *The Great Ziegfeld* (1936) by Edward Cronenweth, Irving Thalberg with Norma Shearer, John Gilbert and Virgina Bruce, and Erich Von Stroheim; with *MG2818*, *875-96*, *MG22532*, *MG26203*, and *MG35317* in india ink and retouching to two. Fine to Very fine; with smudging. **$200 – $300**



**152. John Wayne camera negatives.** Four (4) 8 x 10 in. camera negatives on safety film of John Wayne from *Rio Grande* (1950), with Gail Russel in *Angel and the Badman* (1947), with Binnie Barnes from *In Old California* (1942), with Vera Ralston from *The Fighting Kentuckian* (1949). Very fine. **$200 – $300**




**153. Johnny Weissmuller camera negatives.** Three (3) 8 x 10 in. camera negatives on nitrate film of Johnny Weissmuller, one by Clarence Sinclair Bull, posed on a trapeze and with his speedboat; with *MG28997*, *MG34214* and *MG34276* in india ink and retouching to one. Very fine. **$200 – $300**



**154. Esther Williams camera negatives from *Fiesta*.** (MGM, 1947) Four (4) 8 x 10 in. camera negatives on safety film of Esther Williams from Fiesta; with *JUL 22 46 PROD 137 BYCE* stamped on the border and *LM8799*, *LM8805*, *LM8808*, *LM8812* in india ink and retouching on one. Very fine. **$200 – $300**



**155. Ann-Margret color transparencies.** 14 2 ¼ in. to 8 x 10 in. color transparencies of Ann-Margret from *State Fair* (1962), Viva Las Vegas (1964), with Dean Martin in *Murderer's Row* (1966), as well as other publicity portraits. Very fine. **$200 – $300**



**156. Lauren Bacall, Deborah Kerr, Veronica Lake, Janet Leigh color transparencies.** Six (6) 4 x 5 in. and 8 x 10 in. color transparencies of Lauren Bacall, Deborah Kerr with Yul Brynner from The King and I (1956), Veronica Lake and Janet Leigh. Very fine. **$200 – $300**



**157. Lucille Ball color transparencies.** Six (6) 8 x 10 in. color transparencies of Lucille Ball, two with Desi Arnaz. Fine; with smudging. **$400 – $600**




**158. Lucille Ball and Desi Arnaz color transparencies.** Seven (7) 3 x 4 in. to 5 x 7 in. color transparencies of Lucille Ball four with Desi Arnaz, one featuring Lucy and Desi clutching an Emmy. Very fine. **$400 – $600**



**159. 1940s-1950s starlets: Brigitte Bardot, Anita Ekberg, Carole Landis & others color transparencies.** 12 2 ¼ in. to 8 x 10 in. color transparencies of starlets and 1940s-1950s sex symbols including Brigitte Bardot, Anita Ekberg, June Haver, Martha Hyer, Carole Landis with Victor Mature in *One Million B.C.* (1940), and others. Very fine. **$200 – $300**

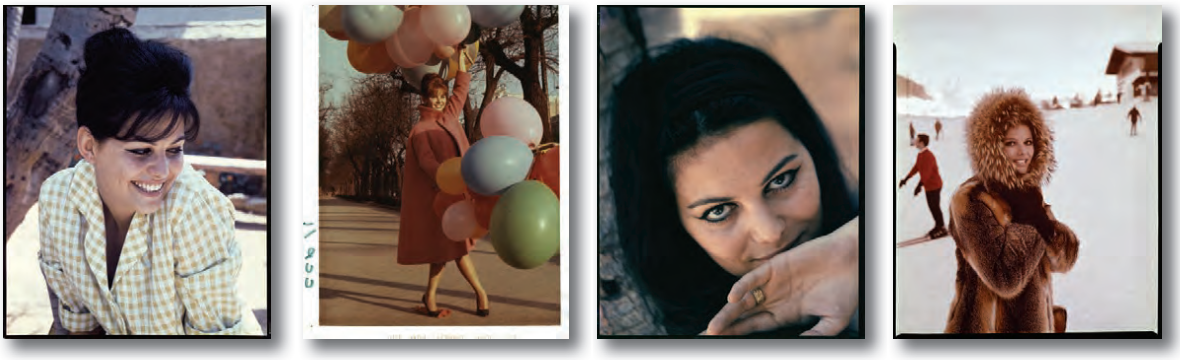


**160. Ingrid Bergman color transparencies.** Six (6) 4 x 5 in. and 5 x 7 in. color transparencies of Ingrid Bergman on what appears to be the set of *The Greatest Love* (1952), one with Roberto Rosselini. Very fine. **$200 – $300**



**161. Jacqueline Bisset color transparencies, including early glamour shots.** 26 35mm, 2 ¼ in. and 4 x 5 in. color transparencies and negatives of Jacqueline Bisset featuring early glamour photographs, as well as candid shots and publicity portraits. Very fine. **$200 – $300**

**162. Claudia Cardinale color transparencies.** Seven (7) 4 x 5 in. and 8 x 10 in. color transparencies of Claudia Cardinale. Very fine. **$200 – $300**





**163. Claudia Cardinale color transparencies from *Circus World* and *Don't Make Waves*.** 35+ 2 ¼ in. color transparencies of Claudia Cardinale in *Circus World* (1964) and with Tony Curtis in *Don't Make Waves* (1967). Very fine. **$200 – $300**

**164. Joan Crawford, Bette Davis and Olivia de Havilland color transparencies and (1) camera negative, including famous "Oscar in bed" shot for *Mildred Pierce*.** Five (5) 4 x 5 in. and 8 x 10 in. (one 2 ¼ in.) color transparencies and negative of Joan Crawford in bed clutching the Oscar for winning Best Actress in 1946 for *Mildred Pierce*; also Olivia de Havilland and Bette Davis. Very fine. **$200 – $300**



**165. Doris Day color transparencies.** Seven (7) 5 x 7 in. and 8 x 10 in. color transparencies of Doris Day, one with Clark Gable from *Teacher's Pet* (1958). Very fine. **$200 – $300**



**166. Collection of (5) color transparencies 4 x 5 in. & 8 x 10 in.: Yvonne De Carlo, Gene Tierney & Ann Miller.** Five (5) color transparencies, three 4 x 5 in., one 5 x 7 in., one 8 x 10 in., of Yvonne De Carlo (3), Gene Tierney and Ann Miller. Very fine. **$200 – $300**





**167. Frances Dee, Marlene Dietrich, Hedy Lamarr and Dorothy Lamour color transparencies.** Four (4) color transparencies (one 4 x 5 in. and three 8 x 10 in.) of Frances Dee, Marlene Dietrich, Hedy Lamarr and Dorothy Lamour. Very fine. **$200 – $300**



**168. Angie Dickinson color transparencies, including early cheesecake.** Twelve (12) 35mm, 2 ¼ in. and one 8 x 10 in. color transparency of Angie Dickinson from *The Chase* (1966) with Marlon Brando, as well as modeling and early cheesecake portraits. Very fine. **$200 – $300**



**169. Farrah Fawcett color transparencies and negatives.** 23 original color transparencies: 35mm, 2 ¼ in., 4 x 5 in. and one 8 x 10 in. of Farrah Fawcett in publicity portraits, with then-husband Lee Majors, with Kate Jackson and Jaclyn Smith from *Charlie's Angels*, and numerous candid shots. Very fine. **$400 – $600**



**170. Debbie Reynolds color transparencies, including one of Todd and Carrie Fisher.** Seven (7) 4 x 5 in., 5 x 7 in. and 8 x 10 in. (one trimmed to 7 ¾ x 8 in.) color transparencies of Debbie Reynolds from *Susan Slept Here* (1954) by Ernest A. Bachrach, *The Tender Trap* (1955), and *How Sweet It Is* (1968) as well as a candid portrait with children, Todd and Carrie Fisher. Very fine. **$400 – $600**



**171. Sharon Tate, Raquel Welch and Edy Williams color transparencies and negatives.** 16 2 ¼ in. and one 4 x 5 in. color transparencies and negatives of 1960s sex symbols including Sharon Tate, Raquel Welch and Edy Williams. Very fine. **$400 – $600**

**172. Elizabeth Taylor color transparencies from her earlier years.** Eight (8) color 4 x 5 in. (one 5 x 7 in.) color transparencies of Elizabeth Taylor in publicity portraits for *Cynthia* (1947) by Mel Trexel, with Lon McCallister in the Screen Guild presentation of *National Velvet*, and others. Very fine. **$200 – $300**





**173. Elizabeth Taylor color transparencies and negatives from *Cleopatra* and *The Taming of the Shrew*.** Twelve (12) 35mm to 8 x 10 in. color transparencies and negatives of Elizabeth Taylor from *Cleopatra* (1963), *The Taming of the Shrew* (1967) as well as candid shots. Very fine. **$400 – $600**

**174. Natalie Wood, Barbara Stanwyck color transparencies.** Four (4) color transparencies (one 2 ¼ in. and three 8 x 10 in.) of Natalie Wood from *All the Fine Young Cannibals* (1960), *Gypsy* (1962) and Barbara Stanwyck from *California* (1947) and *The Furies* (1950). Very fine. **$200 – $300**



**175. Humphrey Bogart color transparencies from *The Treasure of the Sierra Madre*, *The African Queen* and *The Caine Mutiny*.** 14 2 ¼ in., 4 x 5 in. and one 8 x 10 in. color transparencies of Humphrey Bogart from *The Treasure of the Sierra Madre* (1948), with Katharine Hepburn in *The African Queen* (1951) and *The Caine Mutiny* (1954). Very fine. **$400 – $600**



**176. Male star collection of (9) color transparencies Cary Grant, Marlon Brando, Tony Curtis, etc.** Ten (10) 4 x 5 in. to 8 x 10 in. color transparencies of male stars: Marlon Brando from *Guys and Dolls* (1955) and with Katy Jurado from *One-Eyed Jacks* (1961), Tony Curtis, Cary Grant, Roy Rogers and Dale Evans, Ronald Reagan with Jane Wyman. Very fine. **$200 – $300**

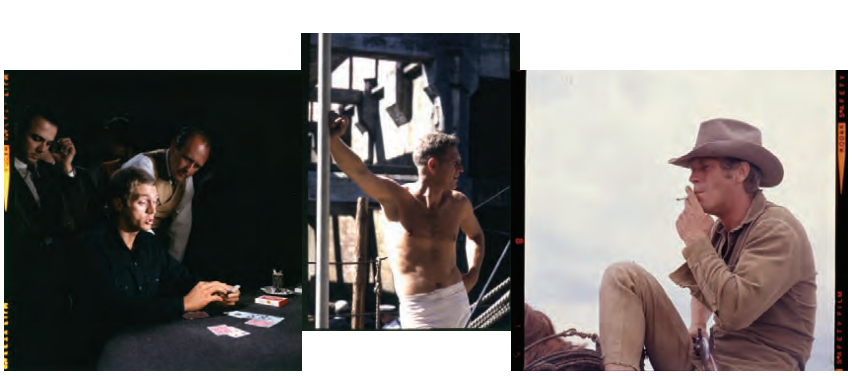




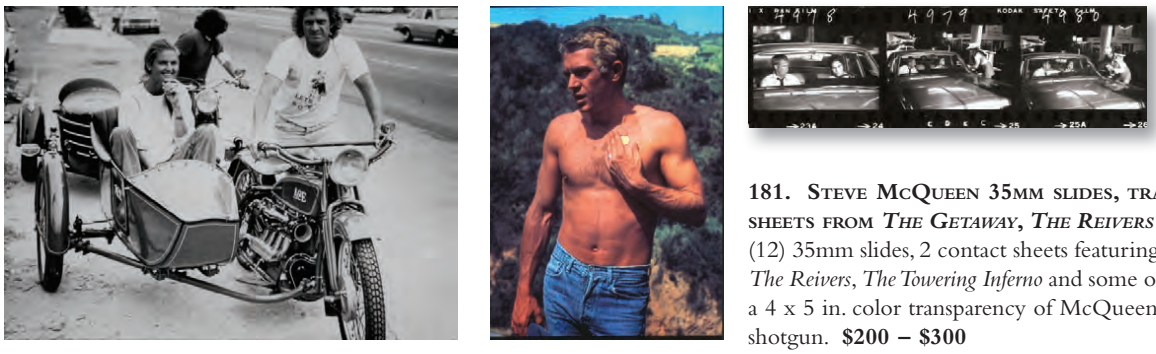
**177. Alain Delon collection of (28+) 2 ¼ in. color transparencies, most from *Once a Thief*.** (MGM, 1965) 28+ 2 ¼ in. (one 35mm) color transparencies of Alain Delon, most taken on the set of *Once a Thief* (1965). Very fine. **$200 – $300**



**178. Errol Flynn transparencies and negatives from *The Adventures of Robin Hood*, *Cry Wolf* and other films.** 20+ 2 ¼ in. to 8 x 10 in. color transparencies and negatives of Errol Flynn from *The Adventures of Robin Hood* (1938), *They Died with Their Boots On* (1941), with Barbara Stanwyck in *Cry Wolf* (1947), *Adventures of Don Juan* (1948), *The Roots of Heaven* (1958) and other films. Very fine. **$200 – $300**



**179. Steve McQueen color transparencies from *The Cincinnati Kid*, *The Sand Pebbles* and other films.** Twelve (12) 35mm and 2 ¼ in. color transparencies of Steve McQueen from *The Cincinnati Kid* (1965), *Nevada Smith* (1966), *The Sand Pebbles* (1966) and other films. Very fine. **$200 – $300**



**180. No Lot.**

**181. Steve McQueen 35mm slides, transparency and contact sheets from *The Getaway*, *The Reivers* and other films.** Twelve (12) 35mm slides, 2 contact sheets featuring McQueen in *The Getaway, The Reivers*, *The Towering Inferno* and some off-set candids. Also includes a 4 x 5 in. color transparency of McQueen from *The Getaway* toting a shotgun. **$200 – $300**



**182. *Batman* TV series extensive archive of (70+) color transparencies & negatives, 2 ¼ in. & 4 x 5 in., covering leads & many guest stars.** (ABC-TV, 1966-1968) Archive of 70+ 2 ¼ in. color transparencies and negatives (four 4 x 5 in.) featuring on-set and candid shots of the *Batman* TV series regulars including Adam West, Burt Ward, Julie Newmar and Eartha Kitt as Catwoman, Cesar Romero as The Joker, Frank Gorshin as The Riddler, Victor Buono as King Tut, Vincent Price as Egghead, Anne Baxter as Olga, etc. Also includes numerous guest stars such as Zsa Zsa Gabor as Minerva, Grace Gaynor as Chickadee, Julie Gregg as Finella, Jill St. John as Molly, Carolyn Jones as Marsha, Queen of Diamonds, and many others. Very fine. **$600 – $800**

**183. The Beatles 15+ color transparencies and (3) vintage publicity photos.** 15+ 35mm and 2 ¼ in. transparencies of The Beatles spanning their early years through *Yellow Submarine*, *Sgt. Pepper's Lonely Hearts Club Band*, portrait with spiritual guru Maharishi Mahesh Yogi, Linda and Paul McCartney and many others. Includes 3 vintage publicity stills of Paul, The Beatles at Madame Tussauds and during the filming of *A Hard Day's Night*. Very good to Fine. **$600 – $800**



**184. No Lot.**

**185. Rock & Roll collection of (9) UK front-of-house lobby card sets, including *A Hard Day's Night*, *200 Motels* and *Woodstock*.** Original UK complete sets of (8) front-of-house lobby cards for (9) Rock 'n Roll films including *A Hard Day's Night* (missing 2 cards), *Woodstock*, *200 Motels*, *Ned Kelly*, *Mad Dogs & Englishmen*, *Alice's Restaurant*, *Hold On*, *Here We Go Round the Mulberry Bush* and *Finder's Keepers*. Very good to Fine. **$200 – $300**




**186. *Black Narcissus* original UK front-of-house lobby card set.** (Universal, 1947) Original UK complete set of (8) front-of-house lobby cards from the Oscar-winning Michael Powell and Emeric Pressburger film, *Black Narcissus* starring Deborah Kerr, Jean Simmons and Sabu. The film won two Oscars in 1948 for Best Art Direction-Set Direction, Color and Best Cinematography, Color. Fine; with handling. **$600 – $800**




**187. No Lot.**

**188. James Bond *Thunderball* original UK set of (8) front-of-house color lobby cards.** (UA, 1965) Original UK complete set of (8) front-of-house lobby cards from the James Bond film, *Thunderball*, featuring Sean Connery, Claudine Auger, Adolfo Celi, Luciana Paluzzi and others. Fine; with faint stress creases. **$600 – $800**






**189. James Bond *Dr. No* and *From Russia With Love* original UK 8-card front-of-house color lobby sets.** (UA, 1962 and 1963) Original UK complete sets of (8) front-of-house lobby cards for the James Bond films, *Dr. No* and *From Russia With Love*, featuring Sean Connery, Ursula Andress, Zena Marshall, Daniela Bianchi, Lotte Lenya and others. Good to Fair; with stress creases and handling. **$600 – $800**



**190. James Bond *Goldfinger* UK 8-card and *Casino Royale* U.S. 10-card color front-of-house color lobby sets.** (UA, 1964 and Columbia, 1967) Original UK complete set of (8) front-of-house lobby cards for the James Bond film, *Goldfinger*, and (10) U.S. front-of-house lobby cards for *Casino Royale* featuring Sean Connery, Honor Blackman, Shirley Eaton, David Niven, Orson Welles, Peter Sellers and others. Good to Very good; with faint stress creases. **$600 – $800**

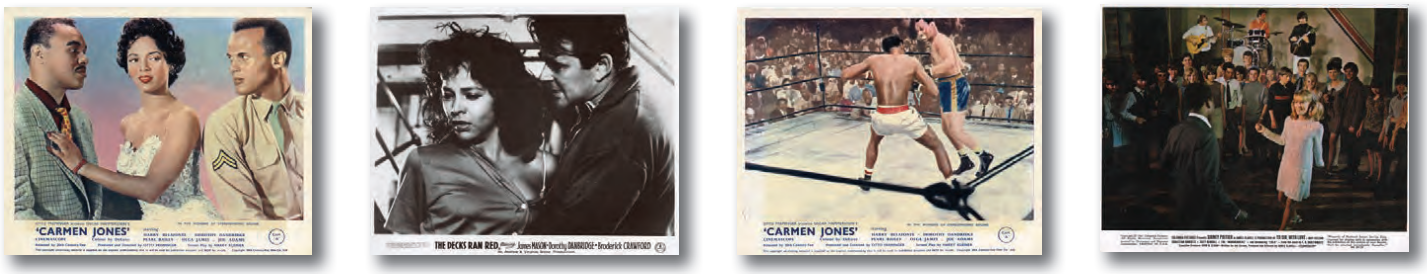
**191. No Lot.**



**192. Frank Capra collection of (15) UK front-of-house lobby cards for *Lost Horizon*, *It Happened One Night* and *It's a Wonderful Life*.** Collection of 15 original UK front-of-house lobby cards from Frank Capra films including *It's A Wonderful Life*, *It Happened One Night*, and *Lost Horizon*. Some feature hand-painted watercolor enhancement to the verso in order to lend additional detailing when backlit in the front-of-house display. Good to Very good. **$400 – $600**




**193. Classic stars collection of (4) UK front-of-house lobby card sets, *Ben-Hur*, *The Long Long Trailer*, *Some Like It Hot* and *Marilyn*.** Original UK sets of (8) front-of-house lobby cards from (4) films including *Ben-Hur*, *Some Like It Hot* (6 cards, missing two), *The Long, Long Trailer* and *Marilyn*. Very good to Fine; with handling and pinholes at corner tips. **$200 – $300**




**194. Collection of African-American (3) UK front-of-house color lobby card sets including *Carmen Jones*.** Original UK complete sets of (8) front-of-house lobby cards for (3) African-American films *Carmen Jones*, *The Decks Ran Red* and *To Sir, With Love*. Very good to Fine; with faint stress creases and handling. Very good to Fine. **$200 – $300**




**195. Classic comedy collection of (3) UK front-of-house lobby card sets for Marx Bros. and W.C. Fields films.** Original UK complete sets of (8) front-of-house lobby cards for (3) classic comedy films for Marx Bros. and W. C. Fields including *Never Give a Sucker an Even Break*, *A Day at the Races*, and *Go West*. *A Day at the Races* cards feature hand-painted watercolor enhancement to the verso in order to lend additional detailing when backlit in the front-of-house display. Good to Very good. **$200 – $300**




**196. Comic Book Superhero collection of (2) UK front-of-house lobby card sets, *Batman* and *Superman Flies Again*.** Original UK sets of (8) front-of-house lobby cards including Superman Flies Again (1954) and Batman (1966). Very good to Fine; with handling and slight surface paper loss to a few. **$200 – $300**

**197. Great Directors collection: Alfred Hitchcock & Orson Welles: 4 UK front-of-house lobby card sets including *The Lady Vanishes*.** Original UK complete sets of (8) front-of-house lobby cards for (4) films including *The Lady Vanishes* (original 1938 set), *Torn Curtain*, *Chimes at Midnight* and *Frenzy*. *The Lady Vanishes* cards feature hand-painted water-color enhancement to the verso in order to lend additional detailing when backlit in the front-of-house display. Very good to Fine. **$400 – $600**




**198. Jean-Luc Godard & Francois Truffaut collection of (4) UK front-of-house lobby card sets, including *Breathless*.** Original UK complete sets of (8) front-of-house lobby cards for (4) Jean-Luc Godard and Francois Truffaut films including *Breathless*, *A Woman Is A Woman* (7 cards, missing one), *Fahrenheit 451*, and *The Wild Child*. Good to Fine. **$200 – $300**




**199. David Lean collection of (4) UK front-of-house lobby card sets, including *Lawrence of Arabia*.** Original UK complete sets of (8) front-of-house lobby cards for (4) David Lean films including *Lawrence of Arabia*, *Doctor Zhivago* (8 of 16 cards), *The Bridge On the River Kwai*, and *Oliver Twist*. Very good to Fine. **$400 – $600**




**200. Pair of Michael Powell UK front-of-house lobby card sets for *The Red Shoes* and *Peeping Tom*.** Original UK sets of (8) front-of-house lobby cards for (2) Michael Powell films including *The Red Shoes* (7 cards) and *Peeping Tom*. Very good to Fine. **$600 – $800**












**201. Lon Chaney, Jr. horror collection of (3) UK front-of-house lobby card still sets, including *Son of Dracula*.** Original UK sets of (8) front-of-house lobby cards from (3) Lon Chaney, Jr. films including *Son of Dracula*, *Frankenstein Meets the Wolf Man*, and *Man-Made Monster*. Very good to Fine. **$200 – $300**










**202. Clint Eastwood collection of (20+) UK front-of-house lobby cards including *A Fistful of Dollars*.** Collection of 20+ original UK front-of-house lobby cards for Clint Eastwood films including *The Good, The Bad and The Ugly*, *A Fistful of Dollars*, *Play Misty for Me*, and *Coogan's Bluff*. Very good to Fine. **$400 – $600**










**203. Judy Garland UK front-of-house lobby card sets, *A Star Is Born* and *Easter Parade*.** Original UK complete set of (8) front-of-house lobby cards from (2) Judy Garland films including *A Star Is Born* and *Easter Parade*. Very good; with short edge tears to one and handling. **$200 – $300**









**204. Audrey Hepburn collection of (3) UK front-of-house color lobby card sets: *My Fair Lady*, *Charade* and *Two for the Road*.** Original UK complete sets of (8) front-of-house lobby cards for (3) Audrey Hepburn films including *Charade* (7 cards), *My Fair Lady*, and *Two For the Road*. Very good to Fine. **$200 – $300**









**205. Steve McQueen collection of (5) UK front-of-house lobby card sets, including *Bullitt*, *The Cincinnati Kid* and *The Great Escape*.** Original UK complete sets of (8) front-of-house lobby cards for (5) Steve McQueen films including *Bullitt*, *The Cincinnati Kid*, *The Great Escape*, *The War Lover* and *The Reivers*. Very good to Fine. **$200 – $300**



**206. Elvis Presley color transparencies and camera negatives from *Viva Las Vegas* and other films.** Four (4) color transparencies and three (3) camera negatives (4 x 5 in. and 8 x 10 in.) of Elvis Presley from *Speedway* (1960), *Viva Las Vegas* (1964) and other films as well as publicity portraits. Fine; with smudging. **$400 – $600**




**207. Elvis Presley collection of (9) window-card posters including *Jailhouse Rock*, *Loving You*, and *King Creole*.** (MGM/ Paramount, 1957-64) 14" x 22" Window-Card posters (9) for Elvis Presley films: *Jailhouse Rock; Loving You; King Creole; G.I. Blues; Flaming Star; Follow That Dream; Girls! Girls! Girls!; It Happened at the World's Fair;* and *Roustabout*. Condition varies, four show some border trimming, some with occasional marginal staining, generally Good to Fine. **$300 – $500**




**208. Elvis Presley collection of (10) window-card posters including *Viva, Las Vegas!* , *Kid Galahad*, and *Blue Hawaii*.** (MGM/ Paramount/ United Artists, 1961-66) 14" x 22" Window-Card posters (10) for Elvis Presley films: *Blue Hawaii; Kid Galahad; Follow That Dream; Girls! Girls! Girls!; Fun in Acapulco; Kissin' Cousins; Viva, Las Vegas; Harum Scarum; Frankie and Johnny;* and *Paradise- Hawaiian Style.* Condition varies, two show some border trimming, some with occasional marginal staining, generally Good to Fine. **$300 – $500**




**209. Elvis Presley collection of (6) UK front-of-house lobby card sets, including *Love Me Tender*.** Original UK sets of (8) front-of-house lobby cards for (6) Elvis Presley films including *Love Me Tender* (missing 1 card), *Frankie and Johnny*, *It Happened At the World's Fair*, *Roustabout*, *Flaming Star*, and *Follow That Dream*. Very good to Fine. **$200 – $300**




**210. Vincent Price collection of (3) UK front-of-house lobby card sets, *The Fall of the House of Usher*, *Comedy of Terrors* and *Tales of Terror*.** Original UK sets of (8) front-of-house lobby cards from (3) Vincent Price films including *The Fall of the House of Usher*, *Comedy of Terrors* and *Tales of Terror*. Very good to Fine; with handling and pinholes at corner tips. **$200 – $300**







**211. Frank Sinatra collection of (4) UK front-of-house color lobby card sets.** Original UK complete sets of (8) front-of-house lobby cards for four (4) Frank Sinatra films including *Come Blow Your Horn*, *The Naked Runner*, *Dirty Dingus Magee* and *The Detective*. Very good to Fine; with handling. **$200 – $300**






**212. Elizabeth Taylor collection of (5) UK front-of-house color lobby card sets, including *Cleopatra* and *BUtterfield 8*.** Original UK complete sets of (8) front-of-house lobby cards for five (5) Elizabeth Taylor films including *BUtterfield 8*, *The V.I.P.s*, *Cleopatra*, *The Taming of the Shrew* and *Zee & Co.* (*X, Y and Zee*). Very good to Fine; with handling. **$200 – $300**






**213. John Wayne/Western collection of (50+) UK front-of-house color lobby cards, including *She Wore a Yellow Ribbon*.** Collection of 50+ UK front-of-house color lobby cards for John Wayne western films including *She Wore a Yellow Ribbon*, *Legend of the Lost*, *The Sons of Katie Elder*, *El Dorado*, *Big Jake*, *The War Wagon*, *True Grit*, and *McLintock!* Very good to Fine. **$200 – $300**






**214. John Wayne/non-Western collection of (6) UK front-of-house color & (1) B&W lobby card sets.** Original UK complete sets of (8) front-of-house lobby cards for (7) John Wayne non-western films including *The Magnificent Showman*, *The Green Berets*, *Blood Alley*, *The Conqueror*, *Hellfighters*, *Donovan's Reef*, and *In Harm's Way*. Very good to Fine; with faint stress creases and handling. Very good to Fine. **$200 – $300**








**215. Raquel Welch, Brigitte Bardot & Sophia Loren collection of (7) UK front-of-house lobby card sets, including *And God Created Woman*.** Original UK complete sets of (8) front-of-house lobby cards for (7) Raquel Welch, Brigitte Bardot and Sophia Loren films including *And God Created Woman* (missing 2 cards), *Come Dance With Me*, *It Started in Naples*, *A Countess from Hong Kong*, *One Million Years B.C.*, *Fantastic Voyage*, and *Fathom*. Good to Fine. **$200 – $300**




**216.** ***Dracula*** **group of (7) original UK front-of-house stills.** Collection of (7) original UK front-of-house lobby cards from *Dracula* and featuring hand-painted watercolor enhancement to the verso in order to lend additional detailing when backlit in the front-of-house display. Good; with some chipping and edge tears, slight corner creasing. **$400 – $600**




**217.** ***Dr. Jekyll and Mr. Hyde*** **original Title-Card for the 1941 version.** (MGM, 1941) Though Spencer Tracy was really just adequate in the title role, it was the ladies who stole the show in this version of the oft-filmed horror tale, especially Ingrid Bergman in a precursor to her similar character in Hitchcock's *Notorious*.Very Good overall, with bumping to corners, pinholes, and very light soiling. **$200 – $300**




**218.** ***Frankenstein*** **collection of (13) UK front-of-house stills from 1930s releases.** Collection of 13 original UK front-of-house lobby cards from *Frankenstein* (1930s releases) and featuring hand-painted watercolor enhancement to the verso in order to lend additional detailing when backlit in the front-of-house display. Good; with some chipping and edge tears, slight corner creasing. **$400 – $600**




**219.** ***Gammera the Invincible*** **original US lobby card set of (8).** (World Entertainment, 1966) Mint set of (8) 11" x 14" U.S. lobby cards. Valiant attempt on the part of Daiei Studio (second-runner in Japan to legendary Toho) to cash in on their competitor's huge success with their "Godzilla" franchise. **$200 – $300**




**220.** ***Gone With the Wind*** **original and reissue UK front-of-house color lobby card sets.** (MGM, 1939 and 1947 re-release) Original UK complete sets of (8) front-of-house lobby cards for the original 1939 and 1947 re-release of *Gone With the Wind*. Good to Very good; with faint stress creases and handling, the original set exhibits toning and surface paper loss at corners. **$200 – $300**



**221. *Grand Prix* 15 card 8 x 10 color lobby set featuring Formula racing cars.** (MGM, 1966) Considered by automobile racing enthusiasts as one of the most authentic studio films on the subject. Mint condition 15-card color lobby set printed in the U.K. for both U.S. and international display. Though in the smaller 8" x 10" size, both the printing color and the range of racing images are far superior to larger format materials for this classic John Frankenheimer film. Card #3 is absent, as this was originally a 16-card set. **$200 – $300**




**222. *I Wanted Wings* portrait lobby card of Veronica Lake's first featured film role.** (Paramount, 1941) After several uncredited bit appearances, pint-sized blonde bombshell Veronica Lake was given the big build-up by Paramount in their wartime and crime/suspense films of the 1940's. Near-mint save for one minor background rub. **$200 – $300**




**223. *Jason and the Argonauts* complete set of (10) color stills.** (Columbia, 1963) Complete 10-card color still set of 8" x 10" lobby cards, which contains several scenes far superior to more common publicity material for this remarkable Ray Harryhausen fantasy film. Unused, virtually Mint condition. **$200 – $300**




**224. *King Kong* collection of (9) UK front-of-house stills from 1947 and ca. 1960.** Collection of 9 original UK front-of-house lobby cards from King Kong (1947 and ca. 1960 re-releases) some featuring Mario Larrinaga artwork designs. Good; with handling and corner creasing. **$200 – $300**




**225. *The Man from U.N.C.L.E.* collection of (3) U.K. front-of-house color lobby card sets.** (NBC-TV, 1964-1968) Collection of (3) sets of UK front-of-house lobby cards (one set is missing 2 cards; otherwise complete) for *The Man from U.N.C.L.E.* featuring Robert Vaughn, David McCallum and many others. Fine; with handling. **$200 – $300**



**226. *Lawrence of Arabia* complete set of (12) deluxe roadshow lobby cards.** (Columbia, 1962) Certain epic and highly-publicized films were given special reserved-seat advance screenings referred to as "Roadshow", and unique display materials were often created for them that did not carry over to their regular theatrical releases. This richly colored, gloss print set of twelve 11" x 14" lobby cards with no credits for David Lean's masterpiece *Lawrence of Arabia* is just that, an exceedingly rare and special artifact for a most significant film. A few scattered pinholes, Very Fine condition overall. Note: we have only previously seen one complete set of 12 for this release, and a handful of individual loose cards. **$600 – $800**




**227. *Mutiny on the Bounty* near-mint original Lobby Card.** (MGM, 1935) Virtually mint, unrestored original release 11" x 14" lobby card showing a confrontation between Clark Gable and Charles Laughton. **$200 – $300**




**228. *National Velvet* original lobby card of Elizabeth Taylor in racing silks.** (MGM, 1944) A very young (and undersized for her age) Elizabeth Taylor spent several months gaining weight and strength (including "chest enlargement exercises") to make herself marketable for this strenuous equestrian role, her first starring appearance at just age 11. Arguably best card in the set, depicting Taylor posing as a male jockey in the racing silks recently auctioned by this auction house in the first Debbie Reynolds costume sale. **$200 – $300**




**229. *Planet of the Apes* collection of (35) UK front-of-house lobby cards from all five films in the original series.** Collection of 35+ original UK front-of-house lobby cards from all five films in the *Planet of the Apes* series including *Planet of the Apes* (7 cards), *Beneath the Planet of the Apes* (6 cards), *Escape from the Planet of the Apes*, *Battle for the Planet of the Apes* and *Conquest of the Planet of the Apes*. Very good to Fine. **$200 – $300**




**230.** ***Singin' in the Rain*** **set of (9) deluxe lobby cards in original printed sleeve.** (MGM, 1952) Special 11" x 14" deluxe glossy color lobby card set of 9 (originally 10, missing only one of the least significant scenes) all of which are different from, and superior to, the regular flat-paper lobby cards for this film. Included are (5) vertical-format portraits which are arguably the best material of any size for this most important of Hollywood musicals. Unused, virtually mint condition in original studio-printed sleeve. **$600 – $800**




**231.** ***Stairway to Heaven*** **(aka** ***A Matter of Life and Death*****) original UK front-of-house lobby card set.** (Universal, 1946) Original UK complete set of (8) front-of-house lobby cards from the acclaimed Michael Powell and Emeric Pressburger film, *Stairway to Heaven* (original title *A Matter of Life and Death*) starring David Niven, Kim Hunter and Roger Livesey. Very good; with handling. **$600 – $800**




**232.** ***The War of the Worlds*** **and** ***The Day the Earth Stood Still*** **original UK front-of-house lobby cards (9).** Original UK set of (8) front-of-house lobby cards from *The War of the Worlds.* Fine. Includes (1) *The Day the Earth Stood Still* card. Good; with toning and chip at right center margin. **$200 – $300**




**233.** ***Willie Wonka and the Chocolate Factory*** **complete original French 12-card lobby set for the 1971 version.** (Paramount, 1971) French 9" x 11", 12-card full-color lobby display set in original printed wrapper. Features many scenes superior to any found in US publicity material from the time. Unused, virtually Mint condition. **$200 – $300**



**234. *The Wizard of Oz* R49 UK front-of-house color lobby card set.** (MGM, 1949 re-release) Original UK complete set of (8) front-of-house lobby cards for the 1949 re-release of *The Wizard of Oz*. Very good to Fine; with faint stress creases and handling. **$600 – $800**




**235. Stanley Kubrick collection of UK front-of-house color lobby cards from (4) films, including *Lolita*.** Original UK sets of (8) front-of-house lobby cards for four (4) Stanley Kubrick films including *Lolita*, *2001: A Space Odyssey* (2 cards only, missing 6), *A Clockwork Orange* and *Barry Lyndon*. Very good to Fine; with handling. **$200 – $300**

**236. Gay & Lesbian and Exploitation collection of (6) UK front-of-house lobby card sets, including *Midnight Cowboy*, *Beyond the Valley of the Dolls*.** Original UK complete sets of (8) front-of-house lobby cards for (6) lesbian and exploitation films including *Midnight Cowboy* (7 cards), *Entertaining Mr. Sloane*, *The Fox*, *The Loudest Whisper*, Russ Meyer's *Cherry Harry & Raquel* and *Beyond the Valley of the Dolls*. Very good to Fine. **$200 – $300**







**237. Hammer film collection of (6) full & partial UK front-of-house lobby card sets, including *Horror of Dracula* and *Frankenstein Created Woman*.** Original UK full and partial sets of front-of-house lobby cards from (6) Hammer films including *Horror of Dracula*, *Kiss of the Vampire*, *She*, *Quartermass and the Pit*, *Frankenstein Must Be Destroyed*, and *Frankenstein Created Woman*. Very good to Fine; with handling and pinholes at corner tips. **$200 – $300**




**238. 1960s Horror & Sci-Fi collection of (5) UK front-of-house lobby card sets, including *The Day of the Triffids* and *Ebirah*.** Original UK sets of (8) front-of-house lobby cards from (5) horror and sci-fi films including *Ebirah*, *Blood and Sand*, *The Day of the Triffids*, *First Spaceship On Venus*, and *The Brides of Fu Manchu*. Very good to Fine; with handling. **$200 – $300**










**239. 1950s Horror & Sci-Fi collection of (5) UK front-of-house lobby card sets, including *Eyes Without a Face* and *Not of This Earth*.** Original UK sets of (8) front-of-house lobby cards from (5) films including *Eyes Without a Face* (6 original cards + 1 re-release), *Fiend Without a Face*, *Not of This Earth*, *The Brain Eaters*, and *Frankenstein's Daughter*. Very good to Fine; with handling and pinholes at corner tips. **$200 – $300**










**240. Classic M-G-M musicals pair of UK front-of-house lobby card sets, *Singin' in the Rain* and *On the Town*.** Original UK complete set of (8) front-of-house lobby cards from (2) classic M-G-M musical films including *Singin' in the Rain* and *On the Town*. Very good to Fine; with slight creasing and handling. **$300 – $500**






**241. Rat Pack collection of (4) UK front-of-house color lobby card sets, including *Ocean's Eleven*.** Original UK complete sets of (8) front-of-house lobby cards for four (4) Rat Pack films including *Ocean's Eleven*, *Robin and the 7 Hoods*, *4 for Texas* and *Salt and Pepper*. Very good to Fine; with handling. **$200 – $300**










**242. Surfing & Beach collection of (30+) UK front-of-house lobby cards, including *Ride the Wild Surf* and *Beach Party*.** Collection of 30+ original UK front-of-house lobby cards for surfing and beach films including *Beach Party*, *Bikini Beach*, *Ride the Wild Surf*, and *Endless Summer*. Very good to Fine. **$200 – $300**








**243. UK films collection of (7) UK front-of-house lobby card sets, including *The Man in the White Suit* and *Darling*.** Original UK complete sets of (8) front-of-house lobby cards for (7) UK films including *The Man in the White Suit*, *Darling*, *Ulysses*, *Alfie*, *Georgy Girl*, *Tom Jones* and *Beat Girl*. Very good to Fine; with handling and one with pinholes at corner tips. **$300 – $500**






**244. Great UK films collection of (7) UK front-of-house lobby card sets, including *Kes* and *Chitty Chitty Bang Bang*.** Original UK complete sets of (8) front-of-house lobby cards for (7) UK films including *Kes*, *Chitty Chitty Bang Bang*, *Monty Python's And Now for Something Completely Different*, *Savage Messiah*, *Sapphire*, *O Lucky Man*, and *Billy Budd*. Very good to Fine. **$200 – $300**







**245. Swinging Sixties spy lot of (4) U.K. front-of-house color lobby sets including *The Ipcress File*.** Original UK complete sets of (8) front-of-house lobby cards for four (4) 1960s spy dramas and spoofs including *The Ipcress File*, *The Spy with a Cold Nose*, *Our Man Flint* and *Murderer's Row*, featuring Michael Caine, James Coburn, Dean Martin, Ann-Margret, Daliah Lavi, and many others. Fine; with handling. **$200 – $300**








**246. Collection of 1960s films (4) UK front-of-house lobby card sets, including *Blow-Up* and *Butch Cassidy and the Sundance Kid*.** Original UK complete set of (8) front-of-house lobby cards from 1960s films including *Blow-Up*, *The Pink Panther*, *Butch Cassidy and the Sundance Kid* and *Bonnie and Clyde*. Very good to Fine. **$200 – $300**




**247. Mabel Normand "stock" one-sheet poster, ca. 1915.** Stone-litho one-sheet poster printed by Hennegan Co. of Cincinnati, slightly trimmed to 26 ¾" x 39" and kraft-paper backed by the original poster exchange for durability in use. Referred to in the trade as a "stock" design because it depicts just a performer (in this case silent comedienne Mabel Normand) rather than a specific film, so it can be displayed for any of the performer's various titles. Likely from the period 1915 to 1920 based upon the Art Nouveau design and execution, and this being Normand's height of popularity. Condition is Good only, with folds and tears, though essentially intact and complete. **$200 – $300**

**248. Bowery Boys collection of (10) 1-sheet posters.** (Various, 1947-58) 27" x 41" one-sheet posters (10) for: *News Hounds; Jalopy; Loose in London; Clipped Wings; High Society; Crashing Las Vegas; Fighting Trouble; Looking for Danger; Up in Smoke;* and *In the Money*, all featuring one or more of the Bowery Boys. Condition varies, a few have losses and separations, overall Very Good to Fine. **$200 – $300**



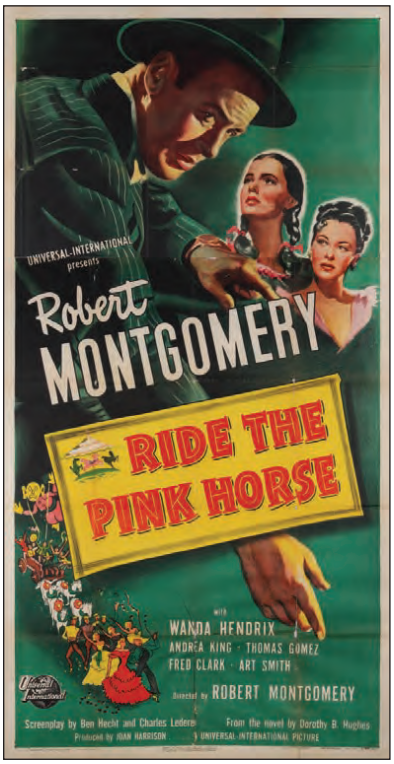




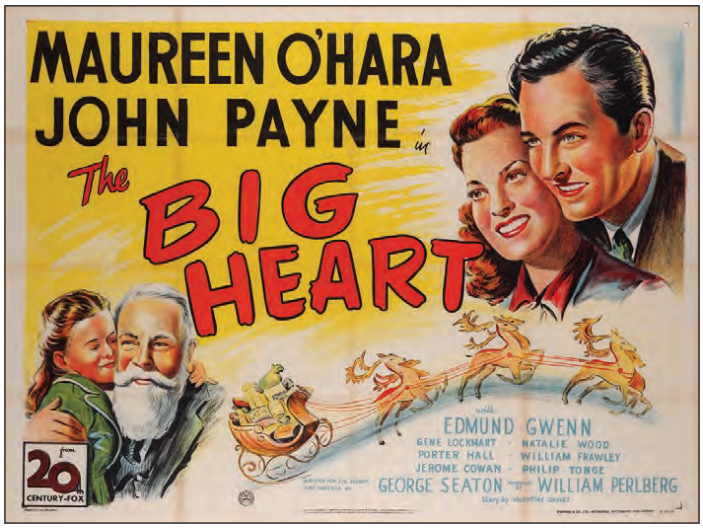





**249. *Gilda* original near-mint linen-backed Style 'B' one-sheet poster.** (Columbia, 1946) Long considered one of the single greatest U.S. film posters of all time, not only for the Film Noir and Femme Fatale genres, but across the spectrum of design and execution in the world of American film publicity. It's no small bonus that this exceptional and very sexy design also represents one of the truly great titles in the American Film Noir canon. Only a handful of this rare and desirable style have ever surfaced and changed hands in the history of film poster collecting, and at least a few of them had significant condition issues, i.e. trimmed borders, masonite-mounted, or color fading. This example suffered from none of these, having shown only minor normal age and handling for a poster of its vintage, and the original color saturation here is breathtaking. Only traces of retouching to folds and a clean internal tear are detectible in this archivally linen-backed treasure which presents itself now as virtually perfect, making this one of, if not the, finest examples extant of a legendary poster classic. Very Fine to Near Mint. **$30,000 – $50,000**




**250.** ***Ride the Pink Horse*** **original U.S. 3-sheet poster for the 1947 Film Noir classic.** (Universal, 1947) Folded 41" x 81" 3-sheet poster for one of the best of the many lesser-known Film Noir classic titles from the golden age of this Genre. Rivals *Lady in the Lake* as Robert Montgomery's finest film work, and features remarkable turns by character Thomas Gomez and ingénue Wanda Hendrix. Normal wear and chipping at folds for a large unrestored poster of this age, Very Good. **$200 – $300**




**252.** ***The Big Heart*** **(*Miracle on 34th Street*) British Quad.** (TCF, 1947) British Quad, 30 x 40 in., folded and unrestored. Fine; with toning along margins, and lower folds, several 2 in. tears at the lower margin. **$400 – $600**




**253.** ***Easter Parade*** **original U.S. half-sheet poster.** (MGM, 1948) 22" x 28" U.S. style 'B' half-sheet poster on archival paper backing. Nicely designed and arranged combination of artwork and photo portraits make this one of the most pleasing original posters for this significant musical starring Judy Garland and Fred Astaire. Never folded before backing, so there is a minimum of retouching to this Fine example. **$300 – $500**




**251.** ***Cry of the City*** **three-sheet poster.** (TCF, 1948) Three-sheet poster. On linen, with a minimum of professional retouching, Very fine. **$500 – $700**




**254.** ***The Red Shoes*** **French 1-panel "Grande-Format" on linen.** (Rank Film, 1948/ R'55) 47" x 63" French "grande-format" stone-litho poster for the most famous and popular of the many fine films created by the British team of Michael Powell and Emeric Pressburger, as well as one of the great films to depict the rarified world of the Ballet. Artwork and the stone-lithography used for this release make this one of the most attractive posters for this film. Fine on linen with moderate retouching. **$800 – $1,200**













**255. Film Noir collection of (5) 1-sheet posters for 1950's classic titles including *Kiss Me Deadly* and *Narrow Margin*.** (Various, 1950-55) 27" x 41" one-sheet posters (5) for true classics of the Film Noir genre: *Union Station; Narrow Margin; I, The Jury; Pushover;* and *Kiss Me Deadly.* Condition varies, overall Very Good to Excellent. **$300 – $500**













**256. Film Noir collection of (5) 1-sheet posters including *Pickup on South Street*.** (Various, 1950-55) 27" x 41" one-sheet posters (5) for classic 1950's Noir films: *Dark City; Kansas City Confidential; The Blue Gardenia; Pickup on South Street;* and *The Big Combo.* Condition varies, overall Very Good to Fine. **$200 – $300**




**257. *Lady from Shanghai* original U.S. one-sheet poster on linen.** (Columbia, 1947) Arguably the most deliriously sensual, moody, confusing, and ultimately rewarding film directed by Orson Welles, and the only one he made with Rita Hayworth during their brief tempestuous marriage. Whether she went blonde for the role, or just for him is anyone's guess at this point, but it was a remarkable look for her, and quite a shock to her traditional fans. This highly sexualized design (considering the power of the Production Code at this time), both for image and for its seductive caption, is without question the only other truly great Rita Hayworth U.S. poster to rival the legendary 'B' style Gilda one-sheet, offered elsewhere in this same auction. This is a lovely example of this scarce poster, showing only minimal retouching to minor fold and junction wear, Very Fine. **$8,000 – $10,000**




**258. *The Man from Planet X* near-mint original U.S. insert poster.** (United Artists, 1951) Legendary, haunting Edgar G. Ulmer directed classic of 1950's science-fiction, and one of the most difficult titles from the genre to find original release material. Once lightly folded with no other apparent wear, this beautiful example has been archivally flattened without backing, leaving it virtually unused in appearance. Very Fine +. **$2,000 – $3,000**













**259. 1950's Historical Epic collection of (3) 1-sheet posters, (9) deluxe lobby cards, and (1) program.** (Various, 1951-54) 27" x 41" one-sheet posters (3) for: *David and Bathsheba, Knights of the Round Table;* and *Prince Valiant*; plus for *Scaramouche*, (9) deluxe color glossy 11" x 14" lobby cards with printed sleeve, and 16pp illustrated program. Generally Fine to Excellent overall. **$200 – $300**

**260. 1950's lot of ephemera for *An American in Paris, Gigi,* and *White Christmas*, together with 1-sheet posters by Kapralik for *Silk Stockings* and *Don't Go Near the Water*.** (Various, 1951-57) 27" x 41" one-sheet posters (2) for: *Don't Go Near the Water* and *Silk Stockings*, both designed by Jacques Kapralik; (6) lobby cards plus special program for *An American in Paris;* illustrated program for *Gigi;* and (8) publicity stills for *White Christmas* and *Silk Stockings.* Condition varies, overall Very Good to Excellent. **$200 – $300**













**261. Roy Rogers collection of (3) 1-sheet posters including *Son of Paleface* and *Pals of the Golden West*.** (Various, 1951-52) 27" x 41" one-sheet posters (3) for: *South of Caliente; Pals of the Golden West;* and *Son of Paleface.* Condition varies, overall Very Good to Excellent. **$200 – $300**

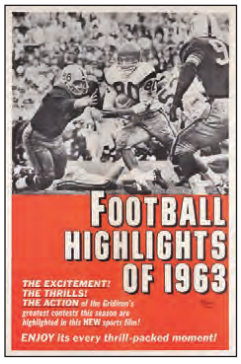


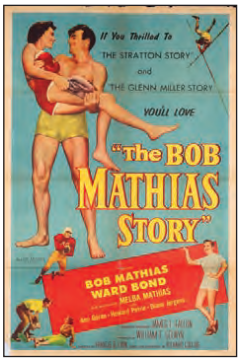






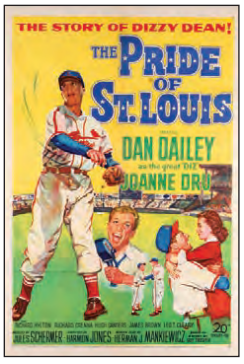

**262. Sports Films collection of (7) 1-sheet posters, including *Roogie's Bump*.** (Various, 1952-63) 27" x 41" one-sheet posters (7) for: *Pride of St. Louis; Rose Bowl Story; Crazylegs; Roogie's Bump; Bob Mathias Story; Football Highlights of 1961;* and *Football Highlights of 1963*. Generally Very Good to Excellent overall. **$200 – $300**





















**263. Three Stooges and Abbott and Costello collection of (4) 1-sheet posters.** (Various, 1952-65) 27" x 41" one-sheet posters (4) for: *Abbott and Costello Lost in Alaska; Abbott and Costello Meet the Keystone Cops; Stop! Look! And Laugh!;* and *The Outlaws is Coming.* Generally Very Good to Excellent overall. **$200 – $300**













**264. Great director collection of (5) 1-sheet posters, including *The Bad and the Beautiful*.** (Various, 1952-64) 27" x 41" one-sheet posters (5) for: *The Lusty Men* (Nicholas Ray); *Park Row* (Sam Fuller); *The Bad and the Beautiful* (Vincente Minnelli); *Naked Dawn* (Edgar G. Ulmer); and *A Distant Trumpet* (Raoul Walsh). Condition varies, a few have losses and separations, overall Very Good to Fine. **$200 – $300**













**265. Dean Martin and Jerry Lewis collection of (7) 1-sheet posters, including *The Caddy*.** (Various, 1952-58) 27" x 41" one-sheet posters (7) for: *Jumping Jacks; Scared Stiff; The Caddy; Living It Up; Pardners; Hollywood or Bust;* and 1958 combo-reissue of *Jumping Jacks* and *Scared Stiff.* All feature Dean Martin and Jerry Lewis together. Condition varies, overall Very Good to Excellent. **$300 – $500**













**266. 1950's Classic Crime collection of (10) 1-sheet posters including *Shack Out on 101*.** (Various, 1952-57) 27" x 41" one-sheet posters (10) for: *Captive City; Murder Without Tears; Miami Story; Security Risk; Gang-Busters; Cell 2455 Death Row; Shack Out on 101; Crime in the Streets; Portland Expose;* and *Plunder Road.* Condition varies, overall Very Good to Excellent. **$200 – $300**













**267. 1950's Female Sex-Symbol collection of (7) 1-sheet posters including Rita Hayworth and Yvonne de Carlo.** (Various, 1952-56) 27" x 41" one-sheet posters (7) for: *Montana Belle; Tropic Zone; Miss Sadie Thompson; Playgirl; Shotgun; Son of Sinbad;* and *Gunslinger.* Includes Jane Russell, Rhonda Fleming, Rita Hayworth, Shelly Winters, Beverly Garland, Lili St. Cyr, and Yvonne de Carlo. Condition varies, overall Fine to Excellent. **$200 – $300**




**268. Marilyn Monroe, Jayne Mansfield, and Mamie van Doren collection of (9) 1-sheet posters and (4) stills.** (Various, 1952-56) Gelatin-silver prints (4) from *Kiss Them for Me;* together with 27" x 41" one-sheet posters (9) for: *We're Not Married; O'Henry's Full House; Will Success Spoil Rock Hunter?; Girls Town; The sheriff of Fractured Jaw; Private Lives of Adam and Eve; Platinum High School; The Misfits;* and *Kiss Me, Stupid*. Some have minor losses or stains, overall Very Good to Very Fine. **$300 – $500**




**269. 1950's Female exploitation collection of (8) 1-sheet posters including *Man Crazy* and *The Cat Girl*.** (Various, 1952-58) 27" x 41" one-sheet posters (8) for: *Untamed Women; Captive Women; Man-Crazy; Women's Prison; The Night Runner; The Tijuana Story; The Cat Girl;* and *Money, Women, and Guns.* Condition varies, overall Very Good to Excellent. **$200 – $300**




**270. Jerry Lewis collection of (7) 1-sheet posters, including *Rock-A-Bye Baby*.** (Paramount, 1952-65) 27" x 41" one-sheet posters (7) for: *Jumping Jacks; Sad Sack; Rock-A-Bye Baby; Visit to a Small Planet; Who's Minding the Store; The Patsy;* and *Disorderly Orderly.* Condition varies, overall Very Good to Excellent. **$200 – $300**




**271. *Singin' in the Rain* original 14" x 22" U.S. Window Card poster.** (MGM, 1952) Arguably the finest artwork on any poster from this film, depicting stars Debbie Reynolds, Gene Kelly, and Donald O'Connor in full raingear, dancing under their green umbrella. Very light soiling and handling with a faint horizontal wrinkles through titles (though luckily neither folded nor trimmed as this format often is). Entirely unrestored, generally Very Good condition. **$600 – $800**

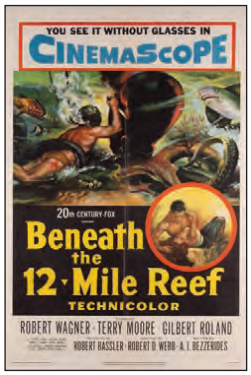
**272. No Lot**










**273. Underwater Diving collection of (5) 1-sheet posters, including *Chasing the Sun*.** (Various, 1953-56) 27" x 41" one-sheet posters (5) for: *City Beneath the Sea; Beneath the 12-Mile Reef; Sharkfighters; Chasing the Sun;* and *Deep Adventure.* All feature helmet, scuba, or snorkel underwater diving. Very Good to Excellent overall. **$200 – $300**













**274. Westerns by great directors collection of (6) 1-sheet posters, including *Naked Spur*.** (Various, 1953-62) 27" x 41" one-sheet posters (5) for: *Naked Spur, Far Country,* and *Winchester '73* (R'58) all 3 by Anthony Mann; *Ride Lonesome* (Budd Boetticher); *Deadly Companions, Ride the High Country* (both by Sam Peckinpah). Fine to Near Mint condition. **$200 – $300**




**275. *Shane* original-release linen-backed 1-sheet poster.** (Paramount, 1953) Both film historians and fans alike consider this to be one of the absolute finest films about the settling of the American West. Not only Alan Ladd's most indelible screen character and performance, but that of virtually every supporting role as well, especially Brandon de Wilde as the boy, and Jack Palance as the baddest black-hat gunslinger who ever drew on an innocent farmer. This is a beautiful example of a relatively rare and increasingly collectible poster, showing only minor retouching in the linen-backing process. Very Fine. **$600 – $800**













**276. Doris Day collection of (10) 1-sheet posters including *That Touch of Mink*.** (Various, 1953-68) 27" x 41" one-sheet posters (10) for: *April in Paris; Teacher's Pet; Tunnel of Love; Please Don't Eat the Daisies; Midnight Lace; That Touch of Mink; The Thrill of it All; Move Over, Darling; Send Me No Flowers;* and *The Ballad of Josie.* All feature Doris Day. Condition varies, overall Very Good to Excellent. **$200 – $300**













**277. Douglas Sirk classic melodrama collection of (6) 1-sheet posters, including *Written on the Wind* and *Imitation of Life*.** (Universal, 1953-59) 27" x 41" one-sheet posters (6) for most of the 1950's classic melodrama films of director Douglas Sirk: *All I Desire; Magnificent Obsession; All That Heaven Allows; Written on the Wind; Tarnished Angels;* and *Imitation of Life.* Some have minor losses or stains, overall Very Good to Very Fine. **$200 – $300**

**278. Science-Fiction collection of (7) 1-sheet posters, including *Conquest of Space* and *The Space Children*.** (Various, 1953-65) 27" x 41" one-sheet posters (7) for Science-Fiction themed films: *Spaceways; Conquest of Space; The Space Children; The H-Man; The Mysterians; Invasion of the Star Creatures;* and *Atragon*. Condition varies, overall Fine to Excellent. **$200 – $300**










**279. Elizabeth Taylor collection of (5) 1-sheet posters including *Raintree County*.** (Various, 1953-65) 27" x 41" one-sheet posters (5) for: *The Girl Who Had Everything; Rhapsody; Raintree County; Suddenly Last Summer;* and *The Sandpipers*. All feature Elizabeth Taylor. Condition varies, overall Very Good to Excellent. **$200 – $300**










**280. Car Racing collection of (6) 1-sheet posters including *Road Racers*.** (Various, 1953-68) 27" x 41" one-sheet posters (6) for: *Roar of the Crowd; Johnny Dark; Road Racers; The Sound of Speed; The Road Hustlers;* and *Wild Racers*. Condition varies, overall Very Good to Excellent. **$200 – $300**





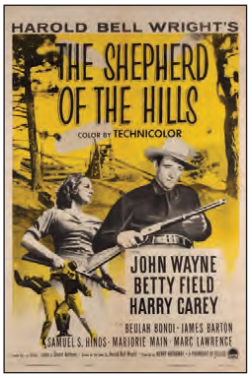





**281. John Wayne 1950's collection of (7) 1-sheet posters including *Trouble Along the Way* .** (Various, 1953-58) 27" x 41" one-sheet posters (7) for: *Trouble Along the Way; Reap the Wild Wind* (R'54); *Shepherd of the Hills* (R'55); *Wings of Eagles; Jet Pilot; Legend of the Lost;* and *The Barbarian and the Geisha*. Condition varies, one with minor staining, overall Very Good to Excellent. **$200 – $300**










**282. 1950's 3-D collection of (5) 1-sheet posters including *The Mad Magician*.** (Various, 1953-54) 27" x 41" one-sheet posters (5) for: *Sangaree* (with extra unattached banner); *The Stranger Wore a Gun; Second Chance; Money From Home;* and *The Mad Magician*. Some have minor losses, overall Very Good to Very Fine. **$200 – $300**





















**283. Alfred Hitchcock collection of (5) 1-sheet posters including the 1956 *The Man Who Knew Too Much*.** (Various, 1953-69) 27" x 41" one-sheet posters (5) for Alfred Hitchcock films of the 1950's and 60's: *I Confess; The Man Who Knew Too Much* (original, plus R'63 combo with *The Trouble With Harry*); *Marnie;* and *Topaz*. Condition varies, overall Very Good to Excellent. **$200 – $300**













**284. African-American performers collection of (5) 1-sheet posters, including the Harlem Globetrotters in *Go, Man, Go!* .** (Various, 1954-69) 27" x 41" one-sheet posters (5) for: *Go, Man, Go!; Island in the Sun; Pressure Point; Lilies of the Field;* and *100 Rifles*. Performers include Jim Brown, Sidney Poitier, Dorothy Dandridge, Harry Belafonte, and The Harlem Globetrotters. Generally Very Good to Excellent overall. **$200 – $300**







**285. Dorothy Dandridge pair of (2) 1-sheet posters: *Carmen Jones* with *Porgy and Bess*.** (TCF, 1954/ Columbia, 1959) 27" x 41" one-sheet posters (2) for: *Carmen Jones* (designed by Saul Bass) and *Porgy and Bess,* both starring legendary African-American actress Dorothy Dandridge. Both in Fine condition with minor handling. **$300 – $500**













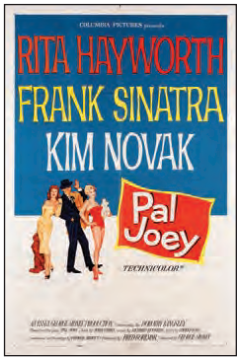
**286. Rock Hudson collection of (7) 1-sheet posters including *Taza, Son of Cochise*.** (Various, 1954-65) 27" x 41" one-sheet posters (7) for: *Taza, Son of Cochise; One Desire; Battle Hymn; Pillow Talk; Twilight for the Gods; Strange Bedfellows;* and *A Very Special Favor.* All feature Rock Hudson. Condition varies, some have losses, stains, and separations, overall Good to Very Fine. **$200 – $300**










**287. Frank Sinatra collection of (7) 1-sheet posters for films of the 1950's.** (Various, 1954-65) 27" x 41" one-sheet posters (7) for: *Suddenly; The Tender Trap; Johnny Concho; The Pride and the Passion; Pal Joey; Kings Go Forth;* and *Never So Few.* All feature Frank Sinatra. Condition varies, some have losses, stains, and separations, overall Good to Very Fine. **$200 – $300**

**288. Frank Sinatra collection of (7) 1-sheet posters for films from 1958-1970 .** (Various, 1954-65) 27" x 41" one-sheet posters (7) for: *Some Came Running; A Hole in the Head; Sergeants 3; Come Blow Your Horn; Robin and the 7 Hoods; Marriage on the Rocks;* and *Dirty Dingus McGee.* All feature Frank Sinatra. Condition varies, overall Fine to Excellent. **$200 – $300**



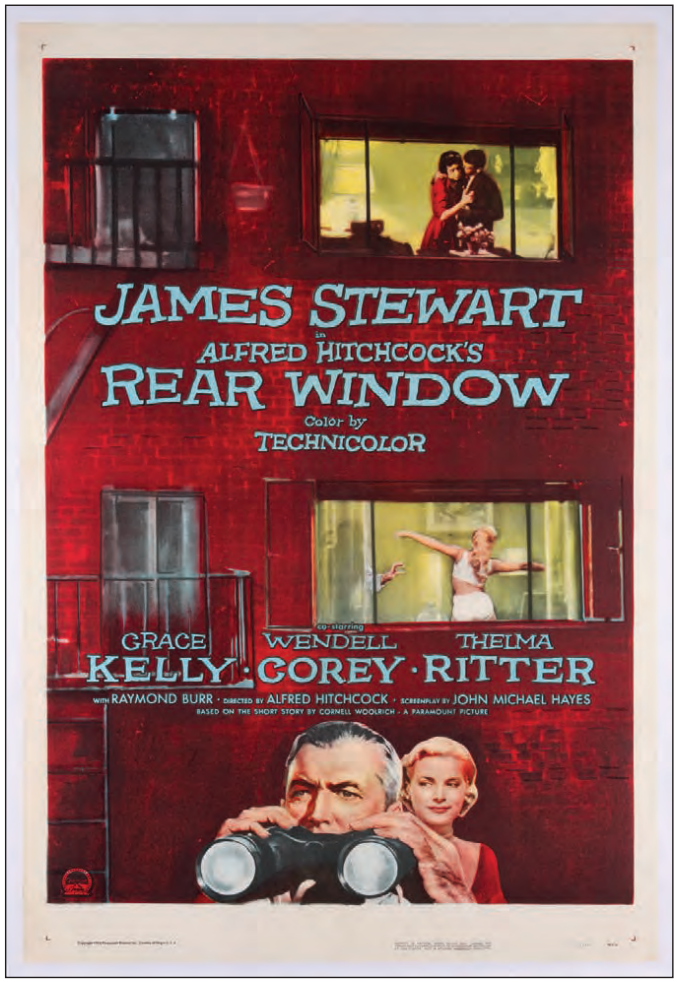

**289. Lucille Ball collection of (3) 1-sheet posters, with (12) color and (8) black & white stills .** (Various, 1954-68) 27" x 41" one-sheet posters (3) for: *Miss Grant Takes Richmond* (R'54); *The Long, Long, Trailer;* and *Yours, Mine, and Ours;* together with complete (12)-card color still set and (8) publicity stills from *Forever Darling.* Some have losses or stains, overall Good to Very Fine. **$200 – $300**







**290. *Target Earth* 1-sheet poster .** (Allied Artists, 1954) 27" x 41" one-sheet poster with one of the best invading alien robot designs for this genre. A few tiny losses, else a remarkably clean, unrestored example, Very Fine. **$600 – $800**




**291. *Rear Window* 1-sheet poster.** (Paramount, 1954) One of director Alfred Hitchcock's true masterpieces, and one which was frustratingly unavailable for viewing for almost 20 years, until restorations were performed on several of his great classics for a theatrical revival festival in the early 1980's. An exceptional example of a rare and desirable poster with rich original color saturation, showing only very modest retouching in the linen-backing process. Very Fine. **$2,000 – $3,000**




**292. *A Star is Born* original U.S. one-sheet poster on linen.** (Warner Bros., 1954) 27" x 41" U.S. one-sheet poster on linen for the film which by any and every argument should have earned Judy Garland the Best Actress Oscar, which the Academy instead chose to bestow upon soon-to-be Princess, Grace Kelly. Along with Garland's own television variety show, her work here in *A Star is Born* is recognized as the finest from her later career. Very Fine with minimal retouching. **$600 – $800**

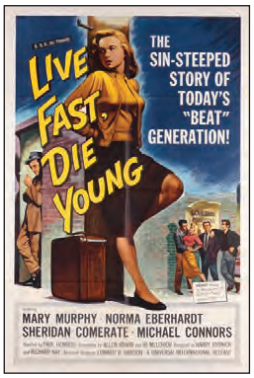



**293. 1950's Teenage-Exploitation collection of (8) 1-sheet posters from classic titles.** (Various, 1955-59) 27" x 41" one-sheet posters (8) for: *Blackboard Jungle; Pickup Alley; Dino; Dragstrip Girl; The Party Crashers; Cool and the Crazy; Juke Box Rhythm;* and *Diary of a High School Bride.* Generally Fine to Excellent overall. **$300 – $500**













**294. 1950's Teenage-Exploitation collection of (7) 1-sheet posters from classic titles.** (Various, 1955-60) 27" x 41" one-sheet posters (7) for: *Running Wild; Runaway Daughters; Live Fast, Die Young; Kathy O'; Life Begins at 17; The Rebel Set;* and *Too Soon to Love.* Generally Very Fine to Excellent throughout. **$300 – $500**













**295. Famous Musicians collection of (7) 1-sheet posters, including *The King Cole Musical Story*.** (Various, 1955-62) 27" x 41" one-sheet posters (7) for: *The Nat King Cole Musical Story; The Wildest; The Five Pennies; The Gene Krupa Story; Let No Man Write My Epitaph; Four Hits and a Mister;* and *Too Late Blues*. Musicians featured include Nat King Cole, Louis Prima and Keely Smith, Louis Armstrong, Ella Fitzgerald, Mr. Acker Bilk, and Bobby Darrin. Generally Fine to Excellent overall. **$200 – $300**













**296. 1950's Female Sex-Symbol collection of (8) 1-sheet posters including Kim Novak, Ava Gardner, and Gina Lollobrigida.** (Various, 1955-60) 27" x 41" one-sheet posters (8) for: *Female on the Beach; Picnic* (original plus R'61); *Meet Me in Las Vegas; Trapeze; The Little Hut; Party Girl;* and *Fast and Sexy.* Condition varies, overall Fine to Excellent. **$200 – $300**




**297. Clint Eastwood lot of (3) 1-sheet posters including *Coogan's Bluff*.** (Universal, 1955-70) 27" x 41" one-sheet posters (3) for: *Francis in the Navy; Coogan's Bluff;* and *Two Mules for Sister Sara*. Condition varies, overall Very Good to Excellent. **$200 – $300**




**298. *Night of the Hunter* Near-Mint 1-sheet poster.** (United Artists, 1955) Virtually mint 27" x 41" one-sheet poster for the Charles Laughton directed classic of the Film Noir genre, starring Robert Mitchum. Aside from one tiny faint stain, this is the cleanest unrestored example we have ever seen of this iconic poster. **$200 – $300**




**299. *To Catch a Thief* 1-sheet poster.** (Paramount, 1955) Another true classic in Alfred Hitchcock's pantheon of suspense blended so skillfully with double-entendre romance. An exceptional example of one of the most beautifully illustrated of all his American titles, with only traces of retouching in the linen-backing process. Very Fine. **$800 – $1,200**




**300. *Earth vs. the Flying Saucers* original U.S. 3-sheet poster on linen.** (Columbia, 1956) 41" x 81" U.S. three-sheet poster, linen-backed. Not only one of the best films from the wave of 1950's "flying saucer" scares, but one of the most iconic poster designs on this subject as well. Quite rare in this large format, as well as being in remarkably well-preserved condition, with rich original color and only an absolute minimum of fold retouching. Very Fine. **$1,500 – $2,500**




**301. Cheesecake Glamour collection including special prints of Diana Dors and Cleo Moore.** (Various, 1956-59) Special press folders for *The Unholy Wife* and *Over-Exposed* containing deluxe color and black & white cheesecake glamour prints of Diana Dors and Cleo Moore, plus 27" x 41" one-sheet poster for *Room 43* with Diana Dors. Folders show slight wear, though prints are virtually mint. **$200 – $300**




**302. 1950's Rock & Roll collection of (8) 1-sheet posters including *Go Johnny Go* and *Rock All Night*.** (Various, 1956-59) 27" x 41" one-sheet posters (8) for: *Shake, Rattle, and Rock; Rock Around the World; Rock All Night; Rock, Pretty Baby; Mr. Rock and Roll; Bop Girl; Rockabilly Baby;* and *Go, Johnny, Go!*. Numerous Rock and Roll performers of the time featured throughout, plus some of the best graphic art for the genre. Condition varies, overall Very Good to Excellent. **$300 – $500**




**303. *High Society* 1-sheet poster and complete pressbook.** (MGM, 1956) 27" x 41" one-sheet poster and complete, Near-Mint pressbook for *High Society*, the Grace Kelly-starring remake of *The Philadelphia Story*. Poster shows a few scattered staple holes, else Very Fine. **$200 – $300**



**304. Stanley Kubrick lot of (8) original still photos for *Dr. Strangelove* plus 1-sheet poster for *Paths of Glory*.** (United Artists, 1957/ Columbia, 1963) Gelatin-silver 8" x 10" prints (8) both portraits and scenes, for Stanley Kubrick's cold-war masterpiece, *Dr. Strangelove*; plus original 27" x 41" one-sheet poster for *Paths of Glory*. All in unused, Very Fine to Excellent condition. **$200 – $300**




**305. Saul Bass collection of (6) 1-sheet posters, including *Exodus, Edge of the City,* and *One, Two, Three*.** (Various, 1957-64) 27" x 41" one-sheet posters (6) each designed by Saul Bass, for: *Edge of the City; Exodus; One, Two, Three; Advise and Consent; Irma la Douce* (style B); and *The Cardinal*. Condition varies, overall Fine to Excellent. **$300 – $500**

**306. Classic Horror collection of (7) 1-sheet posters, including *Black Sunday* and *Hound of the Baskervilles*.** (Various, 1957-72) 27" x 41" one-sheet posters (7) for classic Horror films with dinosaurs, scream queens, and others: *The Land Unknown; Horrors of the Black Museum; Curse of the Undead; Hound of the Baskervilles; Black Sunday; Prehistoric Women;* and *Dr. Jekyll and Sister Hyde.* Condition varies, overall Fine to Excellent. **$300 – $500**
















**307. *The Incredible Shrinking Man* 1-sheet poster.** (Universal, 1957) 27" x 41" one-sheet poster for one of the great entries in the 1950's Science-Fiction genre, quite possibly unique in its existential theme. Very slight dampwaving (easily corrected with or without backing) else Fine. **$200 – $300**




**308. *Cat on a Hot Tin Roof* original U.S. three-sheet poster on linen.** (MGM, 1958) 41" x 79" U.S. three-sheet poster for one of the three films which Elizabeth Taylor is most identified with, and regarded for, the other two being *Cleopatra* and *Who's Afraid of Virginia Woolf.* The artwork created for this film (released at the height of Production Code censorship) is deliberately provoking, with "Maggie the Cat" sprawled on her bed, ready to rage. Fine on linen with moderate retouching. **$800 – $1,200**













**309. *The Buccaneer* complete set of (6) door panels for the 1958 version.** (Paramount, 1958) From the 1950's through early 1970's, special size publicity posters were distributed for some, though not all film releases, one of these being the 20" x 60" door panel, which was generally offered in four to six different images, nearly always representing the individual lead performers in the film. Very few examples of this unusual format survive, and far rarer are complete sets such as found here for the 1950's version of *The Buccaneer* starring Yul Brynner and Claire Bloom. Rolled and likely only displayed once, condition varies with occasional tears, chips, and minor soiling, though generally Fine overall. **$200 – $300**

**310. *Dragstrip Riot* virtually Mint 1-sheet poster.** (American International, 1958) Near-Mint unused 27" x 41" one-sheet poster for *Dragstrip Riot*. Widely considered one of the finest designed posters for this genre. **$200 – $300**















**311. Car Racing collection of (5) 1-sheet posters including *Two-Lane Blacktop*.** (Various, 1958-71) 27" x 41" one-sheet posters (5) for: *Thunder Road; The Lively Set; Red Line 7000; Fever Heat;* and *Two-Lane Blacktop.* Condition varies, overall Fine to Excellent. **$200 – $300**




**312. *The Lone Ranger and the Lost City of Gold* 1-sheet poster.** (United Artists, 1958) 27" x 41" one-sheet poster for the sequel to the spinoff feature from the popular radio and TV series. Very Fine condition. **$200 – $300**







**313. Pair of 1950's Science-Fiction 1-sheet posters: *Fiend Without a Face* and *The Thing* (R'54).** (MGM, 1958/ RKO, R'54) 27" x 41" one-sheet posters (2) for classic 1950's Science-Fiction films, both of which are in Near-Mint, virtually unused condition. First reissue poster for *The Thing* has different, and arguably better, art than the original. **$200 – $300**





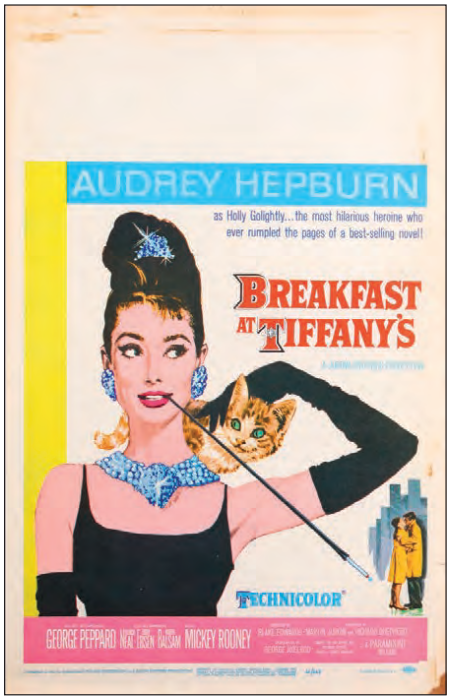








**314. Audrey Hepburn collection of (5) 1-sheet posters including *Charade*.** (Various, 1959-66) 27" x 41" one-sheet posters (5) for: *The Nun's Story; The Unforgiven; Charade* (special alternate style); *Paris When it Sizzles;* and *How to Steal a Million.* Condition varies, overall Very Good to Excellent. **$200 – $300**




**315. *Breakfast at Tiffany's* window-card poster.** (Paramount, 1961) 14" x 22" Window-Card poster for the most essential and iconic of all Audrey Hepburn titles. Minor marginal staining, otherwise remarkably well-preserved, Very Good to Fine. **$300 – $500**



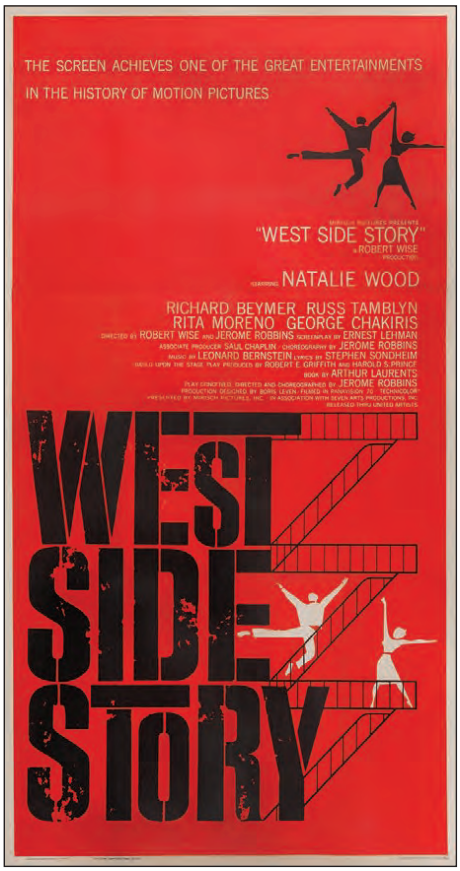

**316.** ***Ocean's 11*** **original U.S. one-sheet poster on linen.** (Warner Bros., 1960) 27" x 41" U.S. one-sheet poster on linen for the definitive film in the "Rat Pack" cycle from the 1960's. This genre is represented by a number of films which starred various combinations of Frank Sinatra's "Rat Pack", including Dean Martin, Sammy Davis Jr., Peter Lawford, Joey Bishop, Angie Dickinson, Henry Silva, and Shirley MacLaine (who is tossed into the film as a "tipsy girl"). What makes this film so characteristic is not only its concentration of "Rat Packers" but its location of Las Vegas and its casinos, where the actual Rat Pack spent most of its time outside Hollywood. Very Fine with minimal retouching. **$1,000 – $1,500**



**318.** ***West Side Story*** **special 'Roadshow' premiere-screening deluxe lobby card set of (12).** (UA, 1961) When *West Side Story* was first released as a film after its multi-year smash Broadway theatrical run, it was rightfully given the reserved-seats 'Roadshow' release which only the biggest films received. This generally included special publicity and display material which was meant only for the limited theaters handling the premiere screenings, and this unique and exceedingly scarce complete set of (12) deluxe color-glos borderless 11" x 14" lobby cards is a perfect example. Virtually Mint unused, unrestored condition, and containing numerous extraordinary scenes and portraits not found in any of the regular-release material for this epic film. **$300 – $500**




**317.** ***Spartacus*** **original French 2-panel billboard on linen.** (Universal, 1960) 63" x 94" French "billboard" poster for Stanley Kubrick's studio-produced epic starring Kirk Douglas, *Spartacus*. French artwork is exceptional, and this massive format is best suited to convey the true epic nature of the film. Poster was unused prior to backing, and is Very Fine on linen. **$800 – $1,200**




**319.** ***West Side Story*** **original U.S. three-sheet poster on linen.** (UA, 1961) 41" x 79" U.S. three-sheet poster for the brilliant collaboration among Robert Wise, Leonard Bernstein, and Jerome Robbins, whose exceptional synergy together resulted in one of the greatest, and most timeless Hollywood musicals extant. Unique poster design was long attributed to Saul Bass, especially as he created the opening titles for the film, but it has now been discovered that the designer is Joseph Caroff, best known as the creator of the official "James Bond/ 007" film logo for Eon productions back in 1962. Nominal retouching along foldlines, poster now presents itself on linen as Very Fine. **$600 – $800**










**320. Steve McQueen collection of (6) 1-sheet posters including *The Cincinnati Kid*.** (Various, 1961-66) 27" x 41" one-sheet posters (6) for: *The Honeymoon Machine; The War Lover; Soldier in the Rain; The Cincinnati Kid; Baby the Rain Must Fall;* and *Nevada Smith*. All feature Steve McQueen, and are in Fine to Excellent condition. **$200 – $300**










**321. 1960's Horror collection of (7) 1-sheet posters, including *Day of the Triffids*.** (Various, 1960-63) 27" x 41" one-sheet posters (7) for: *The Leech Woman; The Last Woman on Earth; The Day of the Triffids; Panic in the Year Zero; The Premature Burial; The Haunting* (special Advance); and *The Crawling Hand*. Condition varies, overall Fine to Excellent. **$300 – $500**










**322. Horror and Science-Fiction collection of (9) 1-sheet posters including *She* and *Whatever Happened to Baby Jane*.** (Various, 1960-67) 27" x 41" one-sheet posters (9) for Horror and Science-Fiction themed films: *13 Ghosts; Homicidal; Eegah; Whatever Happened to Baby Jane; She;* double-bill *Dracula, Prince of Darkness/ The Plague of the Zombies; Witch Without a Broom; The Mummy's Shroud;* and double-bill *Night of the Witches/Dr. Frankenstein on Campus.* Some have minor losses or stains, overall Very Good to Very Fine. **$200 – $300**



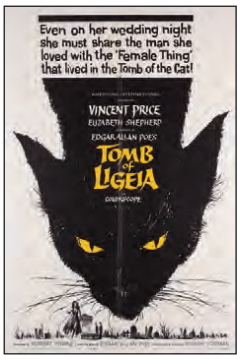







**323. John Wayne collection of (8) 1-sheet posters including *The Man Who Shot Liberty Valance*.** (Various, 1960-70) 27" x 41" one-sheet posters (8) for: *North to Alaska; Hatari!; The Man Who Shot Liberty Valance; Donovan's Reef; Circus World; Hellfighters; True Grit;* and *Chisum*. Condition varies, overall Fine to Excellent. **$300 – $500**










**324. 1960's Horror collection of (9) 1-sheet posters for films with Boris Karloff, Vincent Price, Jack Nicholson, and others.** (Various, 1960-68) 27" x 41" one-sheet posters (9) for Horror films of the 1960's which feature Boris Karloff, Vincent Price, Jack Nicholson, or Peter Lorre: *Little Shop of Horrors; The Pit and the Pendulum; The Tower of London; The Raven; Twice Told Tales; The Last Man on Earth; Tomb of Ligeia; Die Monster Die!;* and *The Conqueror Worm*. Condition varies, overall Very Good to Excellent. **$300 – $500**

**325. Elvis Presley collection of (5) 1-sheet posters, including *Follow that Dream*.** (Various, 1961-69) 27" x 41" one-sheet posters (5) for: *Wild in the Country* (minor staining); *Follow That Dream; It Happened at the World's Fair; Harum Scarum;* and *Change of Habit,* all starring Elvis Presley. Very Good to Excellent overall. **$200 – $300**







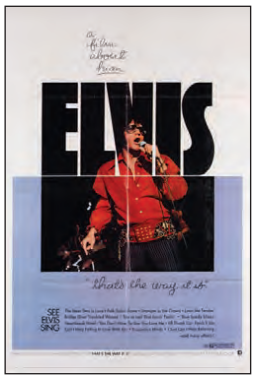



**326. Elvis Presley collection of (4) 1-sheet posters, including *Flaming Star*.** (Various, 1960-71) 27" x 41" one-sheet posters (4) for: *Flaming Star; Girl Happy; The Trouble with Girls;* and *That's the Way It Is*, all starring Elvis Presley. Very Good to Excellent overall. **$200 – $300**










**327. 1960's Animation and TV-themed collection of (4) 1-sheet posters and (16) still photos, including *Hey There, It's Yogi Bear* and *The Brass Bottle*.** (Various, 1961-66) 27" x 41" one-sheet posters (4) for: *Gay Purr-ee; Hey There, It's Yogi Bear!; The Brass Bottle;* and *The Maltese Bippy;* plus (16) publicity stills for *Hey There, It's Yogi Bear!*. Fine to Excellent condition. **$200 – $300**





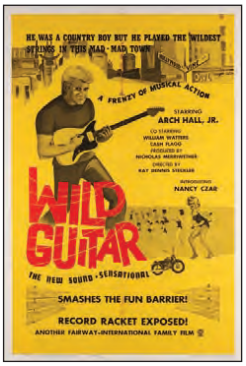





**328. 1960's Rock & Roll, Exploitation, and Party collection of (11) 1-sheet posters including The Beatles in *Go-Go Mania*.** (Various, 1961-68) 27" x 41" one-sheet posters (11) for: *Queen of the Pirates; Wild Guitar; Palm Springs Weekend; Kitten With a Whip; The Pleasure Seekers; Go-Go Mania; The Cool Ones; Riot on Sunset Strip; The Million Eyes of Su-Maru; Psych-Out;* and *Wild in the Streets.* Condition varies, a few with minor staining, overall Very Good to Excellent. **$300 – $500**










**329. 1960's Rock Musician collection of (10) 1-sheet posters including The Beach Boys, The Rolling Stones, and others.** (Various, 1961-68) 27" x 41" one-sheet posters (10) for: *Twist Around the Clock; Hey, Let's Twist!; Get Yourself a College Girl; The T.A.M.I. Show; Having a Wild Weekend; The Dave Clark Five; When the Boys Meet the Girls; Hold On!; Out of Sight;* and *Mrs. Brown, You've Got a Lovely Daughter.* Performers include Herman's Hermits, Sonny and Cher, Louis Armstrong, Dave Clark Five, Beach Boys, Rolling Stones, James Brown, Astrud Gilberto, Chubby Checker, and numerous others. Condition varies, overall Fine to Excellent. **$200 – $300**





















**330. Collection of 1960's classic window-card posters for: *A Hard Day's Night, West Side Story, The Birds,* and *Psycho*.** (Various, 1960-64) 14" x 22" Window-Card posters (4) for some of the greatest films of the 1960's: *Psycho; West Side Story; The Birds;* and *A Hard Day's Night*. Condition varies (*Psycho* has side borders trimmed and marginal staining; *A Hard Day's Night* is slightly, evenly toned) though none are otherwise trimmed or horizontally folded, so generally Good to Fine. **$200 – $300**




**331. *The Nutty Professor* original French Grande-format stone-litho poster for the 1963 version.** (Paramount, 1963) Considered by many cineastes to be Jerry Lewis' most rewarding and creative film as both actor and director, and his only foray into the Horror genre (albeit comedic). French Grande-format (47" x 63") features without question the finest artwork in stone-lithography for not only this, but likely any of Lewis's films. Folded unused Near-Mint condition. **$200 – $300**













**332. Annette Funicello collection of (7) 1-sheet posters and (10) still photos.** (Various, 1964-67) 27" x 41" one-sheet posters (7) plus (10) publicity stills, for Disney and Beach films starring Annette Funicello: *Golden Horseshoe Revue; Fireball 500; The Monkey's Uncle; The Shaggy Dog* (R'67); *Muscle Beach Party; Pajama Party;* and *How to Stuff a Wild Bikini*. Generally Fine to Excellent overall. **$200 – $300**













**333. Don Knotts collection of (5) 1-sheet posters, including *The Ghost and Mr. Chicken*.** (Various, 1964-69) 27" x 41" one-sheet posters (5) for: *The Incredible Mr. Limpet; The Ghost and Mr. Chicken; The Reluctant Astronaut; The Shakiest Gun in the West;* and *The Love God*. All feature Don "Barney Fife" Knotts, and are in Very Fine to Near Mint condition. **$200 – $300**













**334. Beach and Surf-themed collection of (8) 1-sheet posters including *Girls on the Beach*.** (Various, 1964-69) 27" x 41" one-sheet posters (8) for: *The Girls on the Beach; For Those Who Think Young; Ski Party; Beach Ball; Ghost in the Invisible Bikini; Don't Make Waves; The Sweet Ride;* and *The Fantastic Plastic Machine*. Performers include The Beach Boys, Sharon Tate, Boris Karloff, The Supremes, Nancy Sinatra, and numerous others. Condition varies, overall Fine to Excellent. **$200 – $300**




**335.** ***Palm Springs Weekend*** **original U.S. three-sheet poster on linen.** (Warner Bros., 1963) 41" x 79" U.S. three-sheet poster for the quintessential "spring-break" college romp film, starring Connie Francis and Troy Donohue. Poster art features not only a bevy of beautiful boy and girl "co-eds", but sports a sweet 1963 Thunderbird convertible as well. Very Fine on linen with minimal retouching. **$300 – $500**




**336.** ***My Fair Lady*** **original U.S. three-sheet poster on linen.** (Warner Bros., 1964) 41" x 79" U.S. three-sheet poster for one of the best-loved films starring Audrey Hepburn. Winner of eight Oscars, including Best Picture, Actor, and Director. Art by Bob Peak on this large-format poster is similar, though definitively superior to the much more common one-sheet size. This example was essentially unused and has not been retouched, though trace fold wear from storage and handling prior to backing remains, consequently Very Good to Fine. **$600 – $800**




**337.** ***Dr. Zhivago*** **original U.S. "Roadshow" three-sheet poster on linen.** (MGM, 1965) 41" x 83" U.S. three-sheet poster style 'A' for pre-Oscar "roadshow" premiere theaters, with blank playdate section incorporated into lower poster design, and unique day-glo title treatment not found on post-Oscar material. Director David Lean was a master of epic filmmaking, and this is widely considered to be his masterpiece. General light wear and handling has been neatly addressed with moderate retouching in the linen-backing process; Fine. **$300 – $500**




**338.** **James Bond collection of (4) window-card posters for the first four 007 films .** (United Artists, 1962-65) 14" x 22" Window-Card posters (4) for the first four films in the legendary series of James Bond films, of which the versions starring Sean Connery are considered the most iconic. Condition varies (*Dr. No* has writing on back and minor staining; *Goldfinger* has playdate written in crudely) though none are trimmed or horizontally folded, so generally Very Good to Fine. **$300 – $500**




**339.** ***Dr. No*** **folded Near-Mint original U.S. one-sheet poster.** (UA, 1962) 27" x 41" folded U.S. one-sheet poster in extraordinary original unrestored condition, for the first film in the legendary string of titles inspired by the British spy novels of Ian Fleming. Due to immediate overwhelming popularity, the films which starred Sean Connery as James Bond enjoyed longer than normal theatrical runs, and consequently the posters for them are generally quite used and abused, with this, and the other ones we offer elsewhere in this catalog being welcome exceptions. Minute corner pinholes, else Near Mint. **$600 – $800**




**340.** ***Goldfinger*** **1-sheet poster.** (United Artists, 1964) 27" x 41" one-sheet poster for arguably the most popular of all James Bond-themed films, as well as the most desirable of all the US release one-sheets for them. This example is uncommonly clean, with no fading, only a few scattered staple holes and an extra horizontal fold at bottom border; Very Fine to Near Mint. **$300 – $500**




**341.** ***Goldfinger*** **folded Near-Mint original U.S. three-sheet poster.** (UA, 1965) 41" x 79" folded U.S. three-sheet poster in extraordinary original unrestored condition, for the third entry in the James Bond series of films from the novels of Ian Fleming. One of the cleanest unrestored, unused original examples of this poster extant, and one of the sexiest and most overall attractive designs for any of the U.S. Bond posters. Near Mint. **$600 – $800**




**342.** ***From Russia With Love*** **folded Near-Mint original U.S. one-sheet poster.** (UA, 1964) 27" x 41" folded U.S. one-sheet poster in extraordinary original unrestored condition, for the second entry in the James Bond series of films from the novels of Ian Fleming. Quite possibly the cleanest unrestored, unused original example of this poster extant, not even the fold junctions have opened from storage.Virtually Mint. **$300 – $500**




**343.** ***You Only Live Twice*** **folded Near-Mint original U.S. "Teaser" one-sheet poster style 'A'.** (UA, 1967) 27" x 41" folded U.S. one-sheet poster, special "Teaser Style A", in extraordinary original unrestored condition, for the fifth entry in the James Bond series of films from the novels of Ian Fleming. One of the cleanest unrestored, unused original examples of this poster extant, with only minor openings at fold junctions from storage, due to glossy surface of the later 1960's paper. Near Mint. **$300 – $500**




**344.** ***Grand Prix*** **original U.S. one-sheet 'Cinerama style' poster on linen.** (MGM, 1966) 27" x 41" U.S. one-sheet poster on linen for one of the great films to cover the Formula-racing scene from an international perspective. Actual racing drivers were blended into the star-studded cast for authenticity, and the film was helmed by one of the finest American directors of the time, John Frankenheimer. This is the rarely-seen premiere-release "Cinerama" style poster for special theaters. Very Fine with minimal retouching. **$300 – $500**




**345.** ***The Racing Scene*** **original U.S. one-sheet poster on linen.** (Filmways Pictures, 1969) 27" x 41" U.S. one-sheet poster on linen for fascinating documentary following James Garner and his racing team through a season on the circuit, capitalizing on his earlier appearance in *Grand Prix*. Great automobile racing graphics, and in Very Fine condition with only minimal retouching. **$200 – $300**

**346. 1960's CLASSIC-TITLE COLLECTION OF (3) 1-SHEET POSTERS: *POINT BLANK*, *DOWNHILL RACER*, AND *ONCE UPON A TIME IN THE WEST*.** (Various, 1967-69) 27" x 41" one-sheet posters (3) for: *Point Blank* (designed by Nelson Lyon); *Downhill Racer* (style B); and *Once Upon a Time in the West*. Each is considered one of the most important posters for films of the 1960's, and each is in Very Fine to Near Mint condition. **$300 – $500**










**347. HELL'S ANGELS AND BIKER-FILM COLLECTION OF (9) 1-SHEET POSTERS, INCLUDING *HELL'S ANGELS ON WHEELS*.** (Various, 1967-71) 27" x 41" one-sheet posters (9) for: *Hell's Angels on Wheels; Born Losers; The Glory Stompers; The Mini-Skirt Mob; Angels From Hell; Run, Angel Run; Hell's Belles; Angel Unchained;* and *Chrome and Hot Leather.* Condition varies, overall Fine to Excellent. **$200 – $300**

















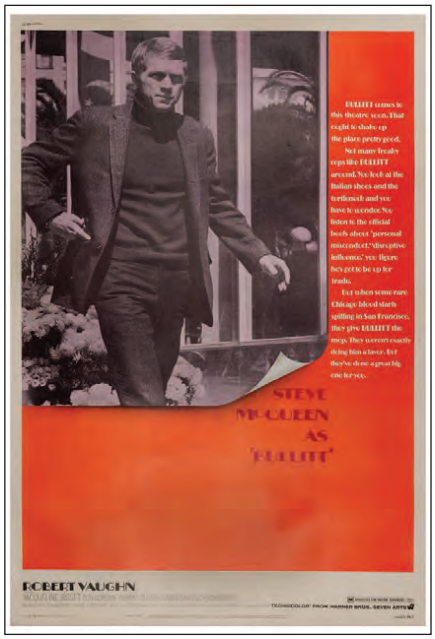




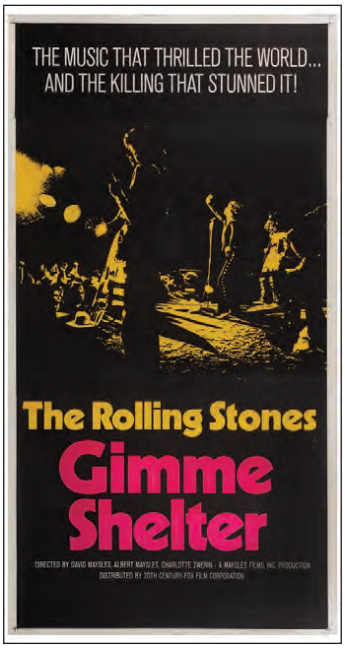




**348. *BULLITT* ORIGINAL ITALIAN FOTOBUSTA SET OF (8).** (Warner Bros., 1968) Set of (8) Italian fotobusta posters, 18" x 28" each, all conserved on linen. Co-produced by Warners/ 7 Arts and Steve McQueen's Solar productions. Though already a thoroughly fulfilling detective drama in its own right, *Bullitt* is even more significant for presenting what became the definitive movie "car-chase" sequence, and the one which all imitators sought to emulate. Material depicting the chase is virtually non-existent, perhaps on purpose to retain suspense prior to viewing. In any case, the one fotobusta here of the 1968 Dodge Charger mid-flight ranks as one of the great moments in action-film history. McQueen is well represented in other shots, though this set actually covers the entire breadth of the film's finest points. All are generally Fine with minor to moderate retouching; we have not previously seen this set all together in one grouping. **$1,000 – $1,500**



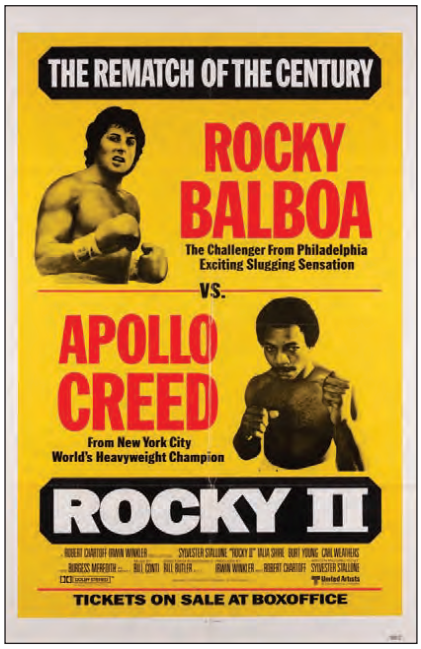

**349. *BULLITT* ORIGINAL U.S. 40 x 60 POSTER ON LINEN.** (Warner Bros., 1968) Advance 40" x 60" U.S. poster for Steve McQueen's iconic detective drama, famous not only for its exceptional car chase, but for its unique anti-hero treatment of McQueen's San Francisco detective character. This unusual format poster historically receives more abusive display than traditional sizes, and this example, though not perfect, was never folded and is surprisingly well-preserved on linen, with moderate retouching to general handling throughout. **$800 – $1,200**




**350. *GIMME SHELTER* ORIGINAL U.S. THREE-SHEET POSTER ON LINEN.** (Maysles Films/ Cinema 5, 1970) 41" x 79" U.S. three-sheet poster for the legendary documentary on the notorious Rolling Stones free concert at Altamont Speedway in Northern California, in which the Hell's Angels security force beat a fan to death with pool cues. In spite of (or perhaps with the help of) this aberration, this is one of the truly great rock concert performance films. Very Fine on linen with minimal retouching. **$600 – $800**



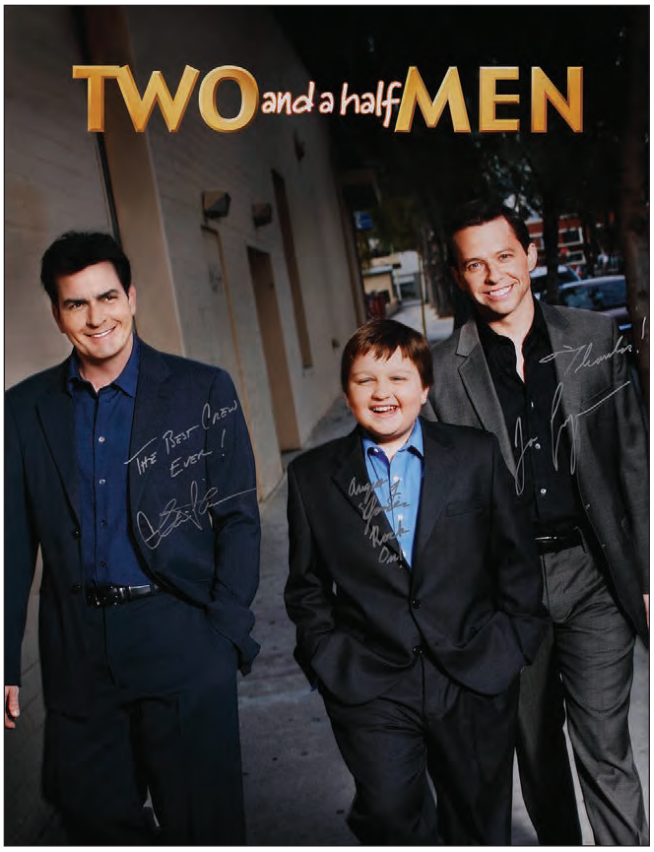

**351.** ***On Any Sunday*** **original U.S. one-sheet poster, Yamaha Motorcycles promotion style, on linen.** (Brown-Solar Productions, 1971) Special U.S. 30" x 40" promotional one-sheet for the motorcycle-racing documentary co-produced by Steve McQueen and Bruce "Endless Summer" Brown. This unique authentic look at the dirt-bike scene was heavily promoted in motorcycle shops, hence special posters like this one were created. Very Fine with minimal retouching. **$300 – $500**




**352.** ***Rocky II*** **original U.S. one-sheet poster, special "fight-card" style.** (UA, 1979) 27" x 41" folded U.S. one-sheet poster, special "boxing card" style for the sequel to *Rocky*, a rematch between Sylvester Stallone's Rocky Balboa and Carl Weathers' Apollo Creed from the first film. Arguably the most creative and desirable poster for any of the various *Rocky* incarnations. Near Mint unused, with only trace fold wear from storage. **$200 – $300**



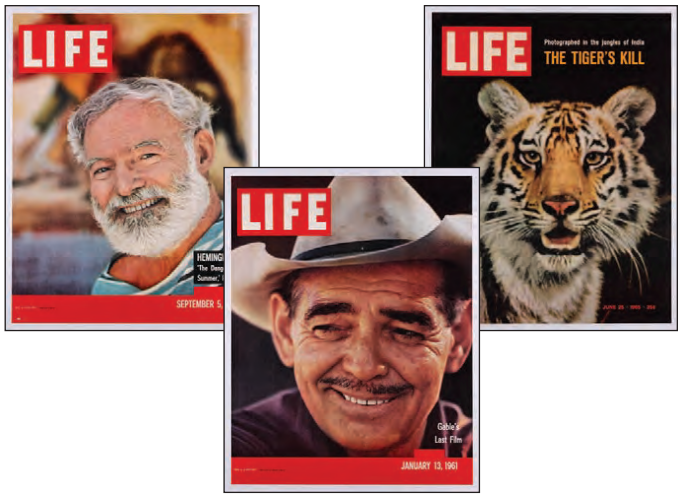

**353.** ***Tom Horn*** **original U.S. 3-sheet poster on linen.** (Warner Bros., 1980) 41" x 77" U.S. original release three-sheet poster (printed in a single sheet) for the western *Tom Horn*, Steve McQueen's penultimate film before his untimely death at age 50, and arguably his best late-career performance. Beautiful example of this rare large format, and appears to have been unused and virtually Mint condition before linen-backing. **$300 – $500**




**354.** ***Two and a Half Men*** **signed poster.** (CBS-TV, 2003-) Special 30 in. x 39 in. promotional poster on high quality paper stock produced by the studio for display and featuring Jon Cryer, Angus T. Jones and Charlie Sheen wearing suits and smiling. Each star has signed in ink, "The Best Crew Ever! Charlie Sheen," "Angus T. Jones Rock On!" and "Thanks! John Cryer." Housed in a custom floating display with matte black background and black wooden frame. Overall dimensions are 37 ¾ in. x 47 ½ in. Special shipping arrangements will apply. **$800 – $1,200**




**355.** ***Life*** **magazine newsstand poster of The Beatles 1967.** Newsstand poster featuring the July 14, 1967 issue of *LIFE* magazine Asia Edition with cover photograph of the Fab Four. Measures 26 ½ in. x 34 ½ in. on linen measuring 28 ½ in. x 36 ½ in. Very fine. **$400 – $600**




**356. *Life* magazine newsstand posters (3) of Clark Gable (1961), Ernest Hemingway (1960) and Bengal tiger (1965).** Newsstand posters featuring the January 13, 1961 issue of *LIFE* magazine with cover photograph of Clark Gable, September5, 1960 issue with cover of Ernest Hemingway, and June 25, 1965 issue with Bengal tiger. Measure 26 ½ in. x 34 ½ in. on linen measuring 28 ½ in. x 36 ½ in. Very fine. **$200 – $300**




**357. *Life* magazine newsstand posters (2) of Robert Kennedy (1967) and Franklin D. Roosevelt (1938).** Newsstand posters featuring the November 18, 1966 issue of *LIFE* magazine with cover photograph of Robert Kennedy and June 27, 1938 issue with cover of Franklin D. Roosevelt. Measure 26 ½ in. x 34 ½ in. on linen measuring 28 ½ in. x 36 ½ in. Very fine. **$200 – $300**



**358. Travis Banton sketch of Natalie Kingston from *Tarzan the Mighty*.** (Universal, 1928) Original costume design sketch by Travis Banton accomplished in pencil and watercolor featuring Natalie Kingston as "Mary Trevor" wearing pale green evening wear. Production notations in the margins. Exhibits slight smudging and marginal soiling, lower left corner gently bumped.
**$600 – $800**



**359. Adele Balkin costume sketch for a dancer from the "La Bamba" sequence from *The Big Broadcast*.** (Paramount, 1932) Original costume design sketch by Adele Balkin accomplished in graphite, watercolor and tempera on a 13 ½ in. x 15 ¾ in. leaf of illustration paper featuring a dancer in lace trimmed dress and wide brim hat. Signed *"Adele Balkin"* at the lower right with additional production notations in the artist's hand. Tipped to a slightly larger piece of foam core. **$300 – $500**



**360. Al Nickels sketch of Gloria Stuart from *Roman Scandals*.** (UA, 1933) Original costume design sketch by Al Nickels, from a design by John Harkrider, accomplished in pencil, watercolor and metallic gold acrylic on an approx. 13 in. x 19 in. leaf of illustration paper (not inspected out of frame) featuring Gloria Stuart as "Princess Sylvia" wearing a beautiful sheer gown with scenes from classical antiquity along the train. Signed in pencil at the lower right. Beautifully framed with linen mat measuring 20 in. x 26 in. **$500 – $700**



**361. Costume design sketch for Josephine Baker stage costume.** Original costume sketch by Thoistiny accomplished in pencil and gouache on an 8 ¼ in. x 11 ½ in. leaf of illustration paper featuring Josephine Baker wearing a white shawl with fringed collar and hem and beaded white hat. Signed by the artist at the lower right. Paper loss at corner tips; otherwise, Fine. **$1,000 – $1,500**



**363. Charles Le Maire costume sketch of a showgirl from *George White's Scandals*.** (RKO, 1935) Original costume design sketch by Charles Le Maire accomplished in graphite, watercolor and gouache on a 10 ¾ in. x 18 in. leaf of illustration paper featuring a showgirl in elaborate dance costume with stylized feather hat. Additional detail sketch in pencil at the right margin and other notations. Lower left corner tip missing, exhibits slight toning and handling. **$500 – $700**



**362. Oliver Messel costume sketch for Douglas Fairbanks, Sr. from *The Private Life of Don Juan*.** (UA, 1934) Original costume design sketch by Oliver Messel accomplished in pencil, gouache and tempera on a 13 ½ in. x 20 in. leaf of illustration paper featuring Douglas Fairbanks, Sr. as "Don Juan" in ornate close fitting jacket and pantaloons. Signed "Oliver Messel" at the lower right and actor's name at the top right. Exhibits slight smudging, horizontal crease through the center where originally folded. **$400 – $600**



**364. Sonja Henie Bolero costume for an Ice Revue show.** Original costume design sketch by Royer accomplished in gouache and tempera on a 14 ½ in. x 23 in. leaf of illustration paper featuring Sonja Henie in a silver embroidered black satin skate costume for "Bolero." Additional detail sketch in pencil at the right margin and numerous other production notations. 1 in. tear at the upper center edge, slight handiling; otherwise, Fine condition. **$400 – $600**

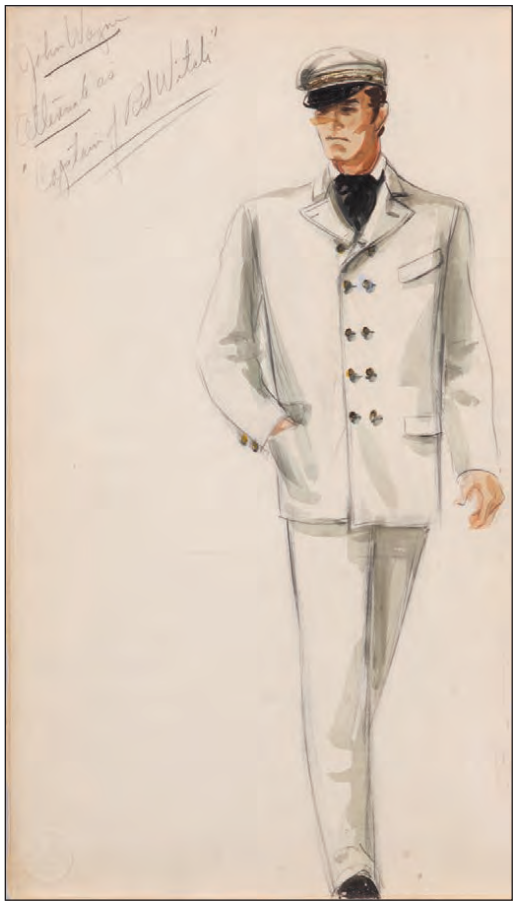


**365. Irene costume sketch of Lucille Ball from *Easy to Wed*.** (MGM, 1946) Original costume design sketch by Irene accomplished in pencil, ink and gouache on a 12 ½ in. x 19 in. leaf of illustration paper tipped to board featuring Lucille Ball as "Gladys Benton" wearing an elegant pale blue gown with beaded top. Exhibits slight wear along extremities; otherwise, Fine condition. **$600 – $800**





**367. Errol Flynn and Jerry Austin costume sketches from *Adventures of Don Juan*.** (Warner Bros., 1948) Pair of original costume design sketches by Marjorie Best accomplished in pencil, tempera and gouache on 11 ½ in. x 17 in. leaves of vellum featuring Errol Flynn as "Don Juan de Maraña" and Jerry Austin as "Don Sebastian" in period costumes. Signed *"M.O. Best"* at the lower right. Exhibit slight toning at extremities and scotch tape mounting remnants at upper and lower corners. **$400 – $600**



**366. Adele Palmer sketch of John Wayne from *The Wake of the Red Witch*.** (Republic, 1948) Original costume design sketch by Adele Palmer accomplished in pencil and watercolor on an 8 in. x 14 in. leaf of Strathmore illustration paper featuring John Wayne as "Capt. Ralls" wearing a double-breasted white suit and captain's cap. Pencil notation in the upper left corner. Exhibits slight smudging and toning along extremities; otherwise, Fine condition. **$400 – $600**



**368. Adrian couture design sketch.** Original couture design sketch by Adrian accomplished in pencil, gouache and metallic acrylic on a 7 in. x 9 in. leaf of handmade fiber paper and featuring a woman wearing a long white skirt and elegant jacket with silver trim. Signed at the lower right, *"Adrian."* Exhibits two small holes near the arm and one tiny hole at the lower skirt. Housed in a vintage wooden frame. **$1,000 – $1,500**






**369. Three costume sketches by Herschel McCoy of male costumes from *Quo Vadis*.** (MGM, 1951) Three original costume design sketches attributed to Herschel McCoy accomplished in pencil and gouache on approx. 12 in. x 19 in. leaves of illustration paper featuring three designs for male costumes being a Roman soldier and common man. Production notations and approval signatures in the margins. Exhibit traces of smudging and handling, soldier sketch with mounting removal remnants on the verso. **$400 – $600**



**370. Edith Head costume sketch for Elizabeth Taylor from *A Place in the Sun*.** (Paramount, 1951) Original costume sketch by Edith Head accomplished in ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Elizabeth Taylor as "Angela Vickers" in a claret gown and white gloves. Signed *"Edith Head"* at the lower right with her handwritten notation *"Liz Taylor in A Place in the Sun"* at upper left. Very fine. **$1,500 – $2,000**



**371. Yvonne Wood costume sketch of Yvonne de Carlo from *The San Francisco Story*.** (Warner Bros., 1952) Original costume design sketch by Yvonne Wood accomplished in watercolor and tempera on a 13 ½ in. x 17 in. leaf of textured illustration paper featuring Yvonne de Carlo as "Adelaide McCall" standing at a poker table in a black gown. Additional detail sketch of a lace hair ornament on the verso. Signed *"Yvonne Wood"* at the lower right. Pinhole at the upper margin. **$600 – $800**



**372. Gwen Wakeling costume sketch of Yvonne de Carlo from *Passion*.** (RKO, 1954) Original costume design sketch by Gwen Wakeling accomplished in watercolor and graphite on a 12 in. x 15 in. leaf of illustration paper featuring a Yvonne de Carlo as "Tonya Melo" in western worker's garb. Signed *"Gwen Wakeling"* at the lower right. Affixed to a simple mat with tape on the verso. Pinholes at corners. **$300 – $500**



**373. Edith Head costume sketch for Audrey Hepburn from *Sabrina*.** (Paramount, 1954) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Audrey Hepburn as "Sabrina Fairchild" in a form-fitting taupe dress, white gloves and handbag. Signed *"Edith Head"* at the lower right with her handwritten notation *"Audrey Hepburn in Sabrina"* at upper left. Very fine. **$2,000 – $3,000**



**374. Edith Head costume sketch for Grace Kelly from Alfred Hitchcock's *Rear Window*.** (Paramount, 1954) Original costume sketch by Edith Head accomplished in ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Grace Kelly as "Lisa Carol Fremont" in a pale pink gown and white gloves. Signed *"Edith Head"* at the lower right with her handwritten notation *"Grace Kelly in Rear Window"* at upper left. Very fine. **$2,000 – $3,000**




**375. John L. Jensen Inca Empress costume sketch from *Secret of the Incas*.** (Paramount, 1954) Original costume design sketch by John L. Jensen accomplished in watercolor, crayon and tempera on a 15 in. x 19 in. leaf of illustration board featuring an Incan empress in ceremonial vestments. Signed *"John L. Jensen"* at the lower right. Affixed to a simple mat with tape on the verso. Exhibits slight smudging. **$500 – $700**



**376. Edith Head costume sketch for Audrey Hepburn from *Sabrina*.** (Paramount, 1954) Original costume sketch by Edith Head accomplished in pen & ink on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring a pair of sketches for Audrey Hepburn as "Sabrina Fairchild" in dress designs. Signed *"Edith Head"* in pencil at the lower right with her handwritten notation *"Audrey Hepburn Sabrina"* at upper right. Faint smudging and slight crease to the upper left corner; otherwise, Fine. **$2,000 – $3,000**



**377. Edith Head sketch of Shirley MacLaine from *Artists and Models*.** (Paramount, 1955) Original costume design sketch by Edith Head accomplished in pencil, ink, tempera and watercolor on a 14 in. x 16 in. leaf of illustration paper featuring Shirley MacLaine as "Bessie Sparrowbrush" wearing a swimsuit and short coat. Pencil notation in the margins. Exhibits tiny pinholes, slight smudging and handling. **$300 – $500**



**378. Jean Louis costume sketch of Joan Crawford from *Queen Bee*.** (Columbia, 1955) Original costume design sketch by Jean Louis accomplished in pencil, ink, tempera and gouache on a 15 in. x 20 in. leaf of illustration board featuring Joan Crawford as "Eva Phillips" wearing an elegant black gown and full-length black gloves. Signed "Jean Louis" in pencil at the lower right. Exhibits slight toning along the margins. Includes a glossy 8 x 10 in. scene still from the film showing Crawford in the costume. **$800 – $1,200**



**379. Edith Head costume design sketch for Grace Kelly from Alfred Hitchcock's *To Catch a Thief*.** (Paramount, 1955) Original costume sketch by Edith Head accomplished in pencil, ink, tempera and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Grace Kelly as "Frances Stevens" in a full-length white gown and white gloves, one of a similar design with straps at the shoulders and without pearl necklace. Signed *"Edith Head"* at the lower right with her handwritten notation *"Grace Kelly in To Catch a Thief"* at upper left. Likely done by Head at a later time. Faint toning at edges, 1 in. tear at upper left margin. **$2,000 – $3,000**



**380. Raoul Pene Du Bois costume sketch for Carol Channing in *The Vamp*.** Original costume design sketch by Raoul Pene Du Bois, accomplished in ink and gouache on an 11 ½ in. x 14 ½ in. leaf of illustration paper featuring Carol Channing in her role as "Delilah" in the 1955 Broadway musical, The Vamp. For her role, Channing was nominated for a Tony Award for Best Actress in a Musical. Pencil initials of the designer at the lower right. Affixed to slightly larger mat with tape on the verso. **$300 – $500**



**381. Edith Head costume design sketch for Doris Day from Alfed Hitchcock's *The Man Who Knew Too Much*.** (Paramount, 1956) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Doris Day as "Josephine Conway McKenna" in an elegant fur-trimmed ensemble. Signed *"Edith Head"* at the lower right with her handwritten notation *"Doris Day The Man Who Knew Too Much"* at upper left. Very fine. **$600 – $800**



**382. Edith Head costume design sketch for Marlene Dietrich from *Witness for the Prosecution*.** (UA, 1957) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Marlene Dietrich as "Christine" in a black dress, black hat and fur stole. Signed *"Edith Head"* at the lower right with her handwritten notation *"Marlene Dietrich in Witness for the Prosecution"* at upper left. Likely done by Head at a later time. Exhibits smudging and soiling in the upper margins, upper corner tips missing. **$1,000 – $1,500**



**383. Edith Head costume design sketch for Kim Novak from *Vertigo*.** (Paramount, 1958) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Kim Novak as "Judy Barton" in a sleeveless top, matching capris and heels. Signed *"Edith Head"* at the lower right with her handwritten notation *"Kim Novak in Vertigo"* at the left. Likely done by Head at a later time. Slight creasing and edge tears along the right edge. **$1,500 – $2,500**




**384. Pair of Dorothy Jeakins costume design paintings of Anthony Perkins and Burl Ives from *Desire Under the Elms*.** (Paramount, 1958) Pair of original costume design sketches accomplished as paintings in acrylic on 15 in. x 20 in. 8-ply illustration board, featuring Anthony Perkins "Eben Cabot" and Burl Ives "Ephraim Cabot" in western wear. Lower right corner of Perkins sketch bumped; otherwise, Fine condition. **$400 – $600**



**385. Elizabeth Haffenden costume design for Charlton Heston from *Ben-Hur*.** (MGM, 1959) Original costume design sketch by Elizabeth Haffenden accomplished in graphite and gouache on a 12 ¼ in. x 17 in. leaf of illustration board, featuring Charlton Heston as "Judah Ben-Hur" wearing a tunic, cape and sandals. This iconic costume was worn during the processional entry into Rome for presentation to Caesar. Production notation *"Ben Hur #5 Victory parade Sc. 239-243"* in pencil at the upper right and signed *"Elizabeth Haffenden 1957"* at lower right. Fabric swatches attached at the left margin. **$1,000 – $1,500**



**386. Elizabeth Haffenden costume design for Charlton Heston from *Ben-Hur*.** (MGM, 1959) Original costume design sketch by Elizabeth Haffenden accomplished in graphite and gouache on a 12 ½ in. x 19 in. leaf of illustration paper tipped to a 16 in. x 20 in. illustration board. Featuring Charlton Heston wearing a toga and grasping a dagger. Production notation, "Ben-Hur Change 10 Int. Messala's villa" on the verso. Wear at the corners; otherwise, Fine condition. **$800 – $1,200**



**387. Valles costume design for Haya Harareet as "Esther" from *Ben-Hur*.** (MGM, 1959) Original costume design sketch by Valles accomplished in graphite and gouache on a 15 in. x 20 in. leaf of illustration board featuring Haya Harareet as "Esther" wearing a simple robe and headdress. Pencil notation by the artist, *"Ben Hur Esther tells Ben Hur mother is dead"* at the upper left and signed *"Valles"* at the lower right. Pinholes at the corners, tiny rust stains in the left margin. **$600 – $800**



**388. Alvin Colt costume design sketch for Leslie Parrish "Daisy Mae" from *Li'l Abner*.** (Paramount, 1959) Original costume design sketch by Alvin Colt accomplished in ink and gouache on approx. 14 in. x 17 in. leaf of vellum, featuring a revealing design for Leslie Parrish as "Daisy May." Affixed to an 18 in. x 21 in. leaf of illustration board with black tape. Numerous production notations in the margins and proposed color swatches attached at the upper left. Bears the United Scenic Artists rubber stamp and signature of Alvin Colt at the lower left corner. Small hole and paper loss on the right leg, margins are slightly smudged and soiled. This costume design was likely used in both the stage and film productions. **$600 – $800**



**389. Alvin Colt costume design sketch for Peter Palmer "Li'l Abner Yokum" from *Li'l Abner*.** (Paramount, 1959) Original costume design sketch by Alvin Colt accomplished in ink and gouache on approx. 14 in. x 17 in. leaf of vellum, featuring Peter Palmer as "Li'l Abner Yokum." Affixed to an 18 in. x 21 in. leaf of illustration board with black tape. Numerous production notations in the margins and proposed color swatches attached at the upper left. Bears the United Scenic Artists rubber stamp and signature of Alvin Colt at the lower left corner. Margins are slightly smudged and soiled. This costume design was likely used in both the stage and film productions. **$600 – $800**



**391. Pair of Alvin Colt costume design sketches for "Mammy and Pappy Yokum" from *Li'l Abner*.** (Paramount, 1959) Pair of original costume design sketches by Alvin Colt accomplished in ink and gouache on approx. 14 in. x 17 in. leaves of vellum, featuring designs for Billie Hayes "Pansy 'Mammy' Yokum" and Joe E. Marks "Pappy Yokum." Affixed to 18 in. x 21 in. leaves of illustration board with black tape. Numerous production notations in the margins and proposed color and fabric swatches attached at the upper left. Each bears the United Scenic Artists rubber stamp and signature of Alvin Colt at the lower left corner. Margins are slightly smudged and soiled. These costume designs were likely used in both the stage and film productions. **$600 – $800**



**390. Alvin Colt costume design sketch for Carmen Álvarez from *Li'l Abner*.** (Paramount, 1959) Original costume design sketch by Alvin Colt accomplished in ink and gouache on approx. 14 in. x 17 in. leaf of vellum, featuring a sultry design for Carmen Álvarez as "Moonbeam McSwine." Affixed to an 18 in. x 21 in. leaf of illustration board with black tape. Numerous production notations in the margins and proposed color swatches attached at the upper left. Bears the United Scenic Artists rubber stamp and signature of Alvin Colt at the lower left corner. Margins are slightly smudged and soiled. This costume design was likely used in both the stage and film productions. **$600 – $800**



**392. Pair of Alvin Colt costume design sketches from *Li'l Abner*.** (Paramount, 1959) Pair of original costume design sketches by Alvin Colt accomplished in ink and gouache on approx. 14 in. x 17 in. leaves of vellum, featuring designs for background hillbilly characters: "Gunner" and "Mark Ross." Affixed to 18 in. x 21 in. leaves of illustration board with black tape. Numerous production notations in the margins and proposed color swatches attached at the upper left. Each bears the United Scenic Artists rubber stamp and signature of Alvin Colt at the lower left corner. Margins are slightly smudged and soiled. These costume designs were likely used in both the stage and film productions. **$600 – $800**



**393. Margy Grant costume design sketch of Laurence Olivier in *The Devil's Disciple*.** (UA, 1959) 7 ½ in. x 11 in. Original costume sketch by Mary Grant accomplished in tempera and gouache on 7 ½ in. x 11 in. leaf of illustration board featuring Laurence Olivier as "Gen. Burgoyne" in red military jacket and breeches. Ink production notation on the verso. Slight smudging in the margins, mounting tape on the verso; otherwise, Fine. **$300 – $500**



**395. Edith Head costume sketch for Debbie Reynolds in *The Rat Race*.** (Paramount, 1960) Original costume design sketch by Edith Head accomplished in colored pencil, watercolor and tempera on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Debbie Reynolds as "Peggy Brown" in an elegant white dress and gloves. Signed *"Edith Head"* at the lower left. Exhibits a 1 ½ in. tear at the right edge, slight handling. **$400 – $600**



**394. Donfeld costume sketch from *Ocean's Eleven*.** (Warner Bros., 1960) Original costume design sketch by Donfeld accomplished in pencil and gouache featuring a Safari Club waitress in leopard-inspired dance costume, fishnet stockings and headdress. Production notation and approval signature at the lower left recto and the verso includes additional notations on the production rubberstamp indicating the costume cost of $90. Exhibits slight smudging in the margins. **$300 – $500**



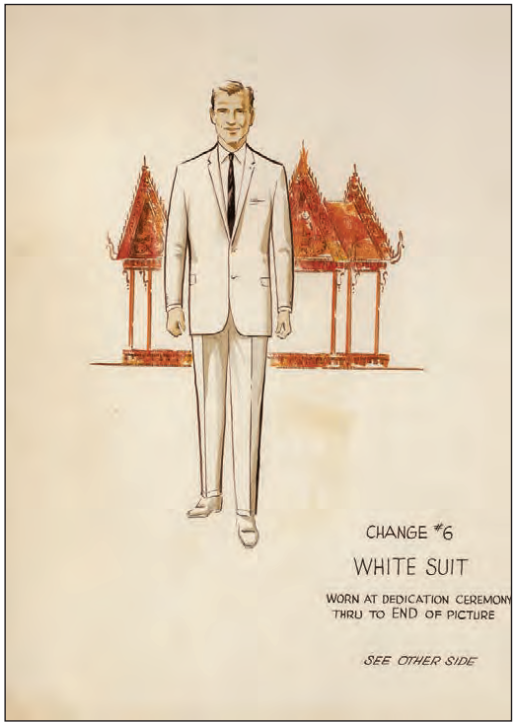
**396. Edith Head costume design sketch for Vera Miles from *The Man Who Shot Liberty Valance*.** (Paramount, 1962) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Vera Miles as "Hallie Stoddard" in a form-fitting dress and wide-brimmed hat. Signed *"Edith Head"* at the lower right with her handwritten notation *"Vera Miles The Man Who Shot Liberty Valance"* at upper left. Likely done by Head at a later time. Toning and two short edge tears at the right edge. **$600 – $800**



**397. Edith Head costume design sketch for Patricia Neal from *Hud*.** (Paramount, 1963) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Patricia Neal as "Alma Brown" in a black pencil skirt and lace blouse. Signed *"Edith Head"* at the lower right with her handwritten notation *"Patricia Neal in Hud"* at upper left. Likely done by Head at a later time. Very fine. **$600 – $800**



**399. Edith Head costume sketch of Carroll Baker from *The Carpetbaggers*.** (Paramount, 1964) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Carroll Baker as "Rina Marlowe Cord" in an elegant fur-trimmed ensemble. Signed *"Edith Head"* at the lower right with her handwritten notation *"Carroll Baker in The Carpetbaggers"* at the left. Likely done by Head at a later time. Very fine. **$600 – $800**




**398. Marlon Brando costume design sketch for *The Ugly American*.** (Universal, 1963) Original costume design sketch by Rosemary Odell accomplished in ink, gouache and tempera on a 15 in. x 20 in. leaf of illustration board featuring Marlong as "Ambassador Harrison Carter MacWhite" in a suit and tie with temple architecture in the background. Handwritten production notation, *"Change #6 White Suit worn at dedication ceremonty thru to end of picture, see other side"* at the lower right. Includes a production wardrobe plot continuity sheet mounted to a separate board. Small chip at upper right corner tip and handling. **$400 – $600**



**400. Pair of Edith Head sketches of Anne Bancroft from *The Slender Thread*.** (Paramount, 1965) Pair of original costume design sketches by Edith Head accomplished in pencil, marker and gouache on 14 x 16 ½ in. leaves of illustration paper featuring designs for Anne Bancroft as "Inga Dyson" with additional pencil designs and other production notations in Head's hand in the left margins. Exhibit slight toning and handling; otherwise, Fine condition. **$300 – $500**



**401. Elizabeth Haffenden and Joan Bridges costume sketch for Kim Novak from *The Amorous Adventures of Moll Flanders*.** (Paramount, 1965) Original costume sketch by Elizabeth Haffenden and Joan Bridges accomplished in pencil, tempera and gouache on 9 ¾ in. x 13 ¾ in. leaf of vellum and tipped to slightly larger bi-folium card stock. Features Kim Novak as "Moll Flanders" in a soft pink lace trimmed gown. Numerous production notations in the left margin and additional detail sketch of the rear of the gown in the upper right margin. Fine. **$400 – $600**



**403. John Furness costume sketch for Ursula Andress in *The Blue Max*.** (TCF, 1966) Original costume design sketch by John Furness accomplished in pencil and gouache on an 11 ¼ in. x 17 ¼ in. leaf of illustration paper featuring Ursula Andress as "Countess Kaeti von Klugermann" wearing mourning clothes. Includes a detail pencil sketch in the lower margin and other production notations. Signed *"JF"* by the artist at lower edge. Exhibits slight handling. **$400 – $600**



**402. Edith Head sketch of Elke Sommer from *The Oscar*.** (Paramount, 1966) Original costume design sketch by Edith Head accomplished in pencil, ink, watercolor and marker on a 14 in. x 17 in. leaf of illustration paper featuring Elke Sommer as "Kay Bergdahl" in a beautiful red gown with lace front, holding an Ace of hearts card. Additional detail sketch in pencil at the right margin. Signed by Edith Head at the lower right. Small scraped tear at the upper left corner. **$400 – $600**



**404. Norma Koch costume design sketch for Sally Field in *The Way West*.** (UA, 1967) Original costume design sketch by Norma Koch accomplished in gouache and tempera on a 15 in. x 22 in. leaf of illustration board featuring Sally Field as "Mercy McBee" wearing a simple dress and holding a bouquet of flowers. Margins contain production notations, approval signatures at lower left, verso has a few sketches for collar designs. Exhibits slight toning along extremities, upper right corner gently bumped; otherwise, Fine condition. **$400 – $600**



**405. Edith Head costume sketch of Chita Rivera from *Sweet Charity*.** (Universal, 1969) Original costume design sketch by Edith Head accomplished in pencil, ink and gouache on a 15 in. x 20 in. leaf of illustration paper tipped to board featuring Chita Rivera as "Nickie" wearing a gold dress and pink heels. Margins contain numerous production notations, pencil detail sketches as well as an alternate dress design in the same colors. Exhibits slight wear along extremities, corners bumped; otherwise, Fine condition. **$600 – $800**



**407. Elizabeth Haffenden & Joan Bridges costume design for Edward Fox in *The Day of the Jackal*.** (Universal, 1973) Original costume sketch by Elizabeth Haffenden and Joan Bridges accomplished in pencil and gouache on 8 ¾ in. x 11 ¼ in. leaf of vellum and tipped to slightly larger bi-folium card stock. Features Edward Fox as "The Jackal" in disguise wearing an Army overcoat and black cap. Detailed production notations in the right margin regarding the costume's construction. Fine. **$400 – $600**



**406. Anthony Mendleson costume sketch for Anne Bancroft in *Young Winston*.** (Columbia, 1972) Original costume design sketch by Anthony Mendleson accomplished in gouache and tempera on a 14 ¾ in. x 21 ½ in. illustration paper and tipped to slightly larger board. Features Anne Bancroft as "Lady Jennie Churchill" in a period fur trimmed velvet dress. Additional detail pencil sketch at the right margin and other production notations. Exhibits slight handling. **$400 – $600**



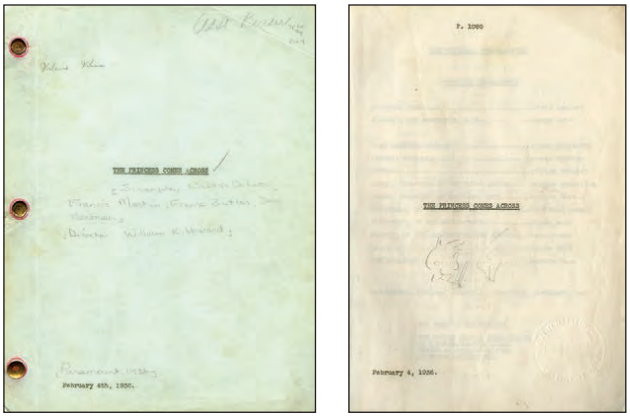
**408. Anthea Sylbert costume design sketch of Jessica Lange from *King Kong*.** (Paramount, 1976) Original costume design sketch by Anthea Sylbert accomplished in pencil, watercolor and tempera on a 12 in. x 18 in. leaf of illustration paper featuring Jessica Lange as "Dwan" in an elegant dress and wide-brim hat. Exhibits handling wear. **$400 – $600**



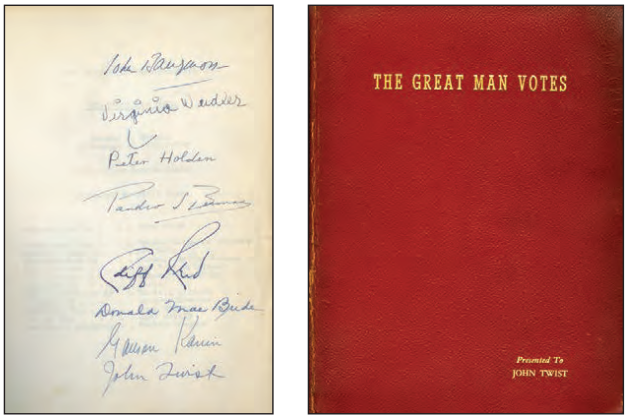

**409. Edith Head sketch of Jill Clayburgh as Carole Lombard in *Gable and Lombard*.** (Universal, 1976) Original costume design sketch by Edith Head accomplished in pencil, ink and watercolor on a 15 in. x 20 in. leaf of illustration board featuring Jill Clayburgh in her as Carole Lombard wearing a pantsuit and blouse. Signed *"Edith Head"* at the lower right. Slight toning along the edges, corners bumped. **$300 – $500**



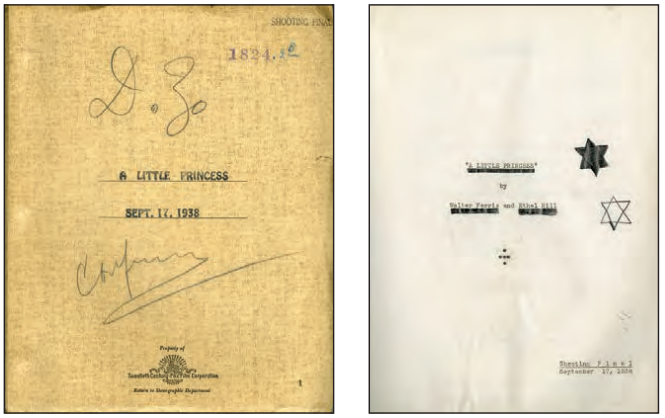
**410. Wayne Finkelman costume sketch of Goldie Hawn from *Overboard*.** (MGM, 1987) Original costume design sketch by Wayne A. Finkelman accomplished in graphite on 13 in. x 17 ½ in. leaf of artist vellum featuring Goldie Hawn as "Joanna Stayton" in a quintessential 80s design of low-cut "V" bathing suit, officer's jacket with elaborate epaulettes and mirrored sunglasses, a design that was faithfully recreated on-screen. Signed by the artist at the lower right corner. Exhibits pinholes, faint creases at the right margin and handling. **$300 – $500**



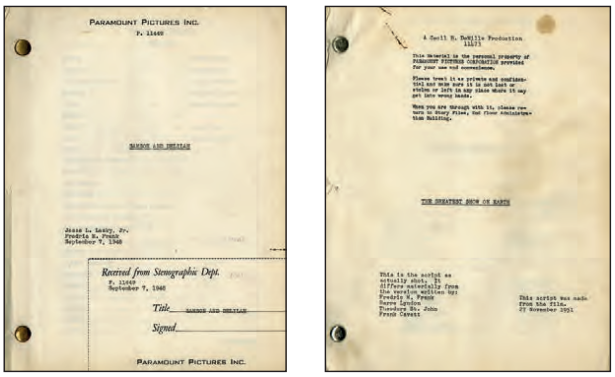

**411. *The Princess Comes Across* script.** (Paramount, 1936) A complete script dated February 4th, 1936 with blue revision pages dated February 14. Likely David Clyde's personal script with his role "Asst. Purser" written on the cover and a few short notations to his lines within. Handwritten notations in pencil on front and rear covers, pencil sketch on the title page. Studio covers exhibit slight soiling and wear. **$400 – $600**



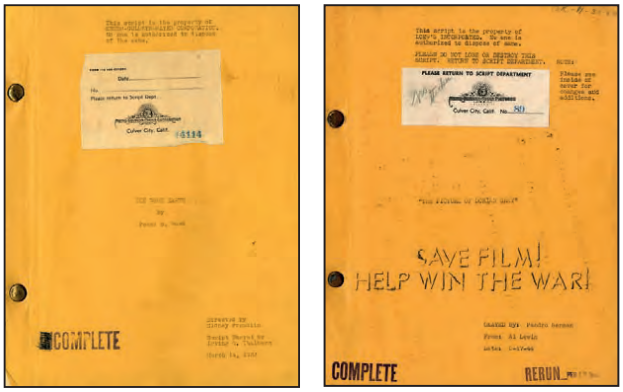

**412. John Barrymore and cast signed script for *The Great Man Votes*.** (RKO, 1939) Leather bound presentation copy to screenplay writer John Twist. 138 pp. Octavo. Signed by John Barrymore, Virginia Weider, Peter Holden, Pandro S. Berman (executive in charge of production), producer Cliff Reid, Donald MacBride, director Garson Kanin and screenwriter John Twist. Corners bumped and slightly rubbed, upper corner tips of pages 22-30 creased. **$400 – $600**




**413. *The Little Princess* script with Darryl F. Zanuck's handwritten notations.** (TCF, 1939) Complete shooting final script dated Sept. 17, 1938. Zanuck has signed his initials, *"D.Z.,"* on the front cover along with the notation, *"Conference."* Original studio covers exhibit slight handling wear. The film starred Shirley Temple, Anita Louise and a young Cesar Romero. **$400 – $600**




**414. CECIL B. DEMILLE PAIR OF SCRIPTS: *SAMSON AND DELILAH* AND *THE GREATEST SHOW ON EARTH*.** (Paramount, 1948/1951) For two epic films directed by Cecil B. DeMille: *Samson and Delilah* dated 9/7/48, 186pp clasp-bound with no covers; and *The Greatest Show on Earth* being a post-production shooting script dated 11-27-51, 244pp clasp-bound with no covers. **$200 – $300**




**415. ALBERT LEWIN COLLECTION OF (8) FILM SCRIPTS, INCLUDING *THE GOOD EARTH, THE PICTURE OF DORIAN GRAY,* AND *PANDORA AND THE FLYING DUTCHMAN*.** (Various, 1936-1951) Comprised of (8) scripts for films written, produced, or directed by Albert Lewin: *The Good Earth* dated 3/14/36, 203pp clasp-bound in orange typed and labeled studio wraps; *True Confession* dated 8/28/37, 166pp staple-bound without covers plus 25pp color-correction pages bound separately; *Spawn of the North* dated 4/12/38, 138pp clasp-bound without covers; *Zaza* dated 6/29/38, 142pp staple-bound without covers; *So Ends Our Night* (working title *Flotsam)* undated 4th draft, 193pp with color-corrections, clasp-bound with no covers; *The Picture of Dorian Gray* dated 2/17/44, 169pp clasp-bound in orange typed and labeled studio wraps; *The Private Affairs of Bel-Ami* second temporary complete dated 4/1/46 with color-corrections thru 6/17/46, 141pp clasp-bound in tan typed studio wraps; and *Pandora and the Flying Dutchman* dialogue cutting continuity dated 6/16/51, 121pp clasp-bound in typed studio wraps. All complete, though several coverless scripts exhibit wear or separation to title and end pages. **$300 – $500**

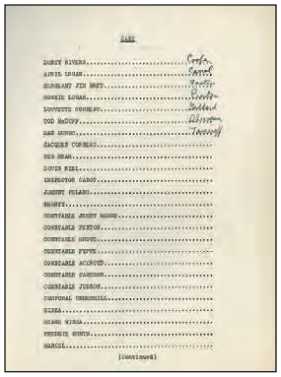




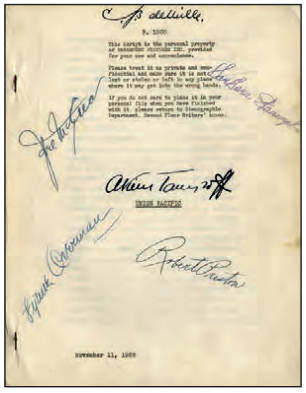


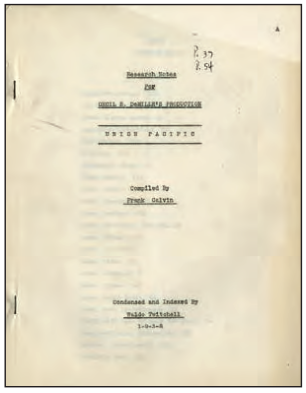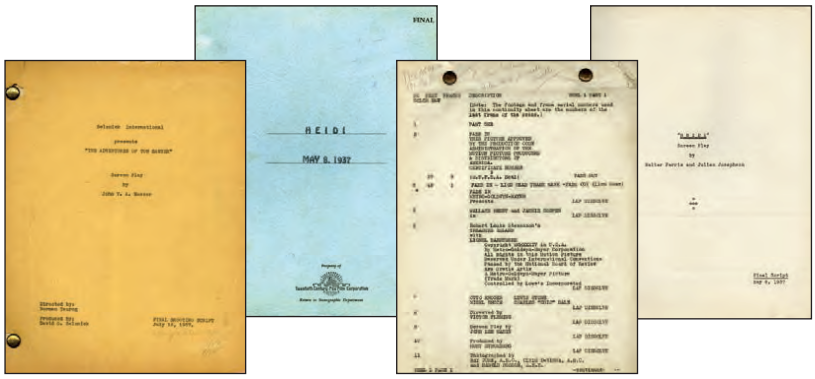




**416. *NORTHWEST MOUNTED POLICE* COLLECTION INCLUDING (1) HEAVILY AUTOGRAPHED SCRIPT, PLUS (2) VARIANT SCRIPTS.** (Paramount, 1940) Original staple-bound (no covers) studio script dated 2/13/40, 187pp, autographed in fountain-pen on title-page by director Cecil B. DeMille, and cast members Gary Cooper, Madeleine Carroll, Robert Preston, Paulette Goddard, Preston Foster, Akim Tamiroff, George Bancroft, and Lynne Overman. Reportedly a tradition existed on DeMille films for cast members to sign presentation scripts for each fellow performer. Generally Very Fine, with minor soiling and handling to margins of cover page. Together with an unsigned, unbound identical script, as well as an orange correction-paper earlier draft dated 1/5/40, 192pp (missing title cover page) clasp-bound with no covers. **$400 – $600**



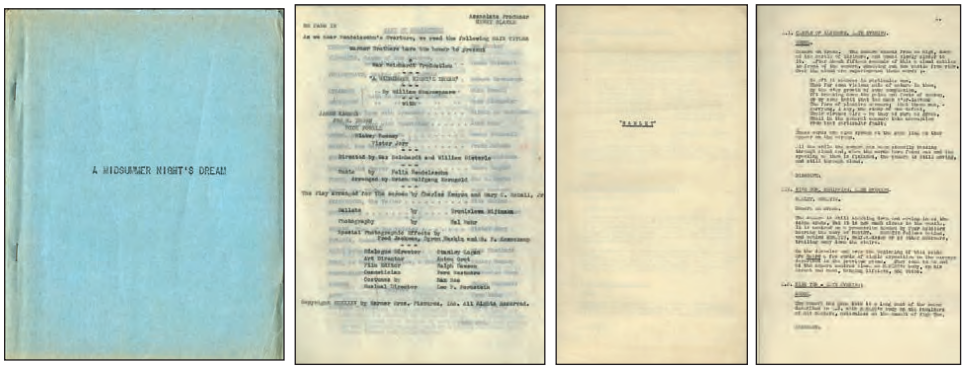



**417. *UNION PACIFIC* COLLECTION INCLUDING (1) HEAVILY AUTOGRAPHED SCRIPT, PLUS BOUND RESEARCH NOTES AND (35+) STILL PHOTOS.** (Paramount, 1938) Original staple-bound (no covers) studio script dated 11/11/38, 206pp, autographed in fountain-pen on title-page by director Cecil B. DeMille, and cast members Joel McCrea, Barbara Stanwyck, Robert Preston, Akim Tamiroff, and Lynne Overman. Title and end pages partially detached, with minor handling and soiling. Together with staple-bound research notes, 141pp plus 47pp index, and (35+) historical reference still photos, 8" x 10". **$400 – $600**

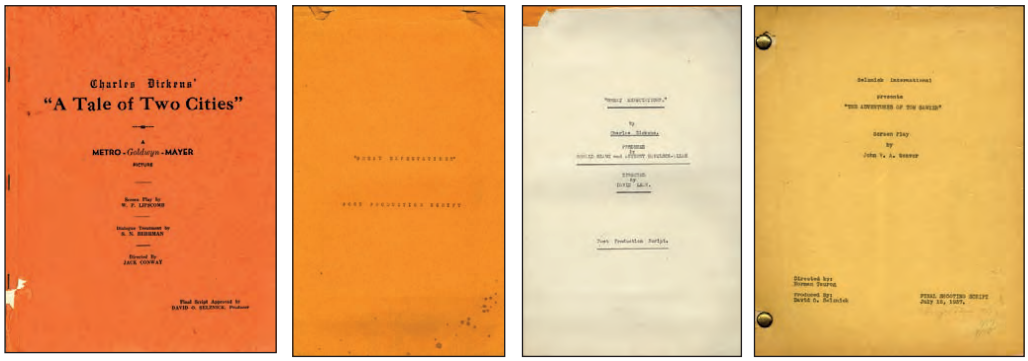
**418. AFRICAN-AMERICAN AND ETHNIC COLLECTION OF (4) SCRIPTS: *GREEN PASTURES, KING SOLOMON'S MINES, NATIVE LAND,* AND *THE RIVER* .** (Various, 1936-1951) Collection of (4) comprised of: *Green Pastures* final drafts in two parts, Part I dated 12/31/35, 94pp clasp-bound in blue printed studio wraps, and Part II dated 1/6/36, pp 95-163 staple-bound and missing covers, with moderate wear to last page; *King Solomon's Mines* dated 8/19/49 with rainbow corrections thru 3/14/50, 136pp plus 12pp reader's summary clasp-bound in yellow typed and labeled studio wraps; *Native Land* 56pp stapled commentary and dialogue for pro-union film narrated by Paul Robeson, with (4) still photos; and *The River* 91pp cutting continuity dated 6/7/51, staple-bound, no covers. Generally Very Good overall. **$300 – $500**



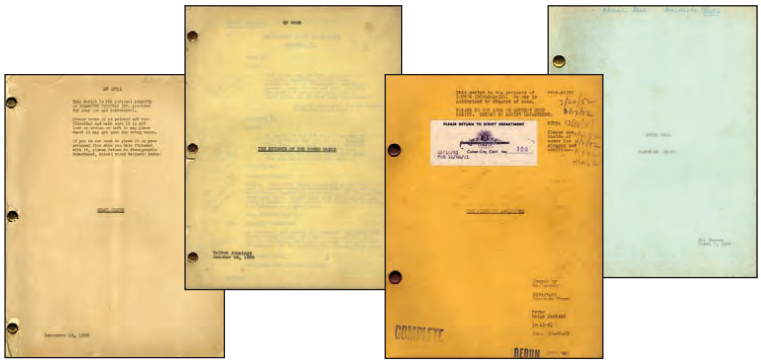

**419. 1930's Children's classics script collection: *Tom Sawyer, Treasure Island, Heidi,* and *Little Lord Fauntleroy*.** (Various, 1934-1937) Collection of (4) comprised of: *The Adventures of Tom Sawyer* final shooting script dated 7/16/37 with additional rainbow changes thru 9/18/37, 130pp clasp-bound in tan typed studio wraps; *Treasure Island* cutting continuity assigned to film editor Blanche Sewell, 117pp clasp-bound, missing front cover; *Heidi* final script dated 5/8/37, 132pp including rainbow corrections, clasp-bound in printed studio wraps; and *Little Lord Fauntleroy* second-draft script with rainbow corrections thru 12/27/35, 149pp clasp-bound in green typed studio wraps. Generally Fine condition throughout. **$200 – $300**



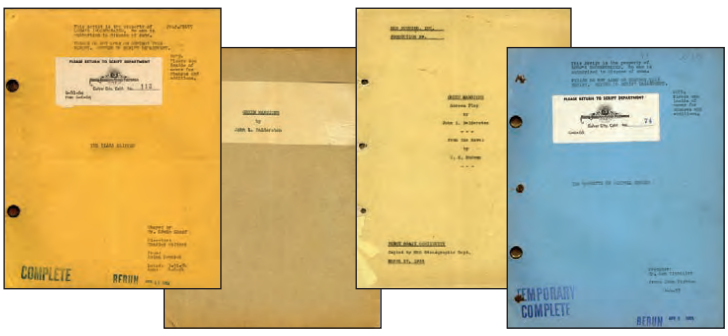

**420. Shakespeare film scripts (2): *A Midsummer Night's Dream* and *Hamlet*.** (Warner Bros., 1935/ Two Cities Films, 1948) Original typewriter-carbon on vellum, 106pp for *A Midsummer Night's Dream* bound in stapled, blue studio wraps; together with an original shooting script for *Hamlet*, 146pp legal-size, bound in black, labeled studio wraps. Both exhibit slight to moderate tattering at cover edges, else Fine. **$300 – $500**



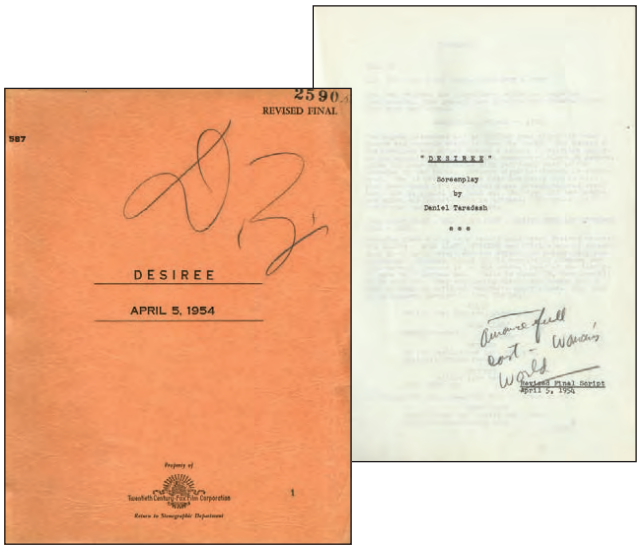

**421. Charles Dickens film scripts (2): *Great Expectations* and *A Tale of Two Cities*.** (Cineguild, 1946/ MGM, 1935) Original post-production script, 207pp legal-size, staple-bound in orange studio wraps, for David Lean's 1946 *Great Expectations*; together with final script, 147pp in orange printed studio wraps (missing end page 148, and back cover) for *A Tale of Two Cities*. Both generally Very Good overall. **$200 – $300**



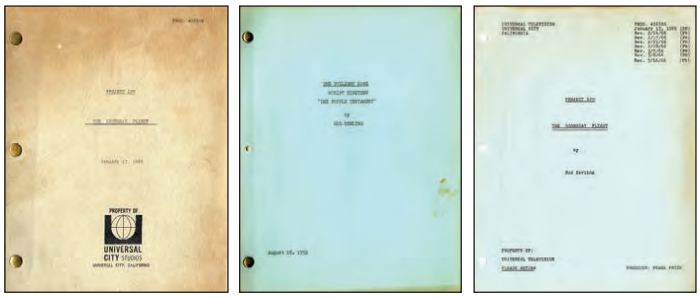

**422. Epic and Adventure collection of (3) scripts: *Beau Geste, Knights of the Round Table,* and *Plymouth Adventure,* and (1)set of Wardrobe Plots for *China Seas*.** (Various, 1935-1951) Collection of (4) comprised of: *Beau Geste* dated 12/16/38 with rainbow corrections thru 1/3/39, 146pp clasp-bound no covers; *Knights of the Round Table* dated 10/24/38 (unproduced until 1953) 177pp clasp-bound no covers; *The Plymouth Adventure* stamp-dated 1/3/52 with rainbow corrections thru 4/14/52, 131pp plus 23pp appendix notes and scene schematics, clasp-bound in yellow typed and labeled studio wraps; and *China Seas* dated 3/7/35, 61pp indexed wardrobe plots covering all billed characters, clasp-bound in blue typed studio wraps. Generally Fine throughout. **$200 – $300**



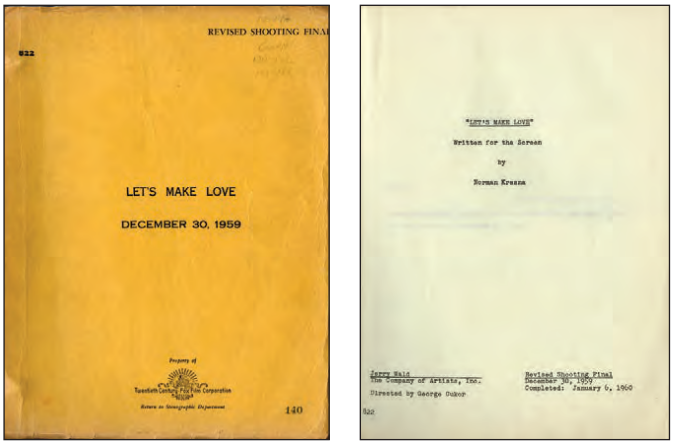

**423. 1950's Ingenue actress collection of (4) scripts: *Green Mansions* (2 Drafts), *The Glass Slipper,* and *The Barretts of Wimpole Street*.** (MGM, 1955-59) Collection comprised of: *Green Mansions* two drafts, a first-draft continuity dated 3/26/34, 123pp clasp-bound in typed studio wraps, and an undated "Alternate Version-Happy Ending" 143pp clasp-bound in labeled wraps, both for unproduced RKO project which eventually becomes the MGM version of 1959; *The Glass Slipper* final date-stamped 4/15/54, 119pp plus 11pp reader synopsis, and 17pp appendix notes and scene schematics, clasp-bound in yellow typed and labeled studio wraps; and *The Barretts of Wimpole Street* temporary complete script stamp-dated 4/8/55, 140pp clasp-bound in blue typed and labeled studio wraps; generally Very Good to Fine overall. **$200 – $300**



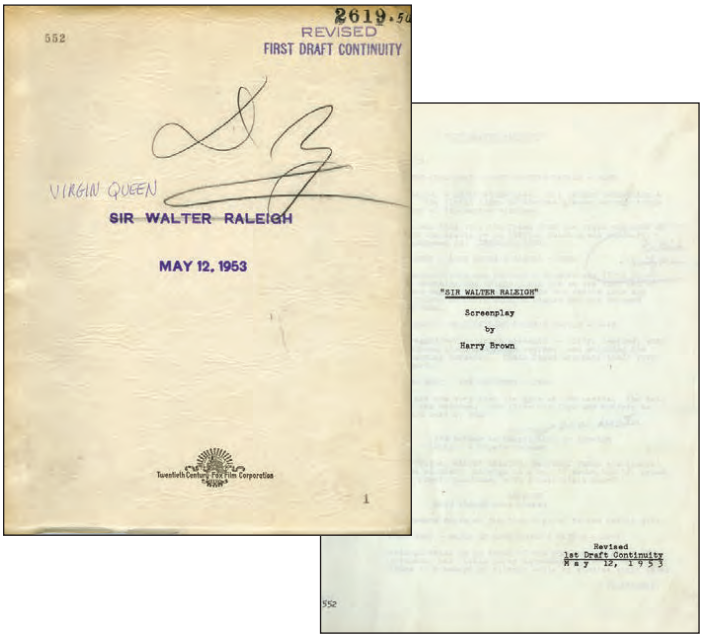

**424. *Desirée* script with Darryl F. Zanuck's handwritten notations.** (TCF, 1954) A complete revised final draft script dated April 5, 1954 with blue revision pages dated to September 20. Zanuck has signed his initials, *"D.Z.,"* on the front cover and pencil notations on the front flyleaf, *"publicity – for magazine – pour it on."* Original studio covers exhibit a trace of fading and edge wear. **$400 – $600**



**425. Pair of Rod Serling scripts: *Twilight Zone* and *The Doomsday Flight*.** (CBS-TV, 1959-1964 and 1960) Complete script for the season one, episode 19 of *The Twilight Zone* titled, "The Purple Testament." Written by Rod Serling, 30 pgs., dated August 18, 1959. Covers show slight soiling and wear. Includes *The Doomsday Flight* (Universal-TV, 1966) complete script dated January 13, 1966 with colored revision pages dated to March 16. Covers exhibit toning and slight handling. **$200 – $300**



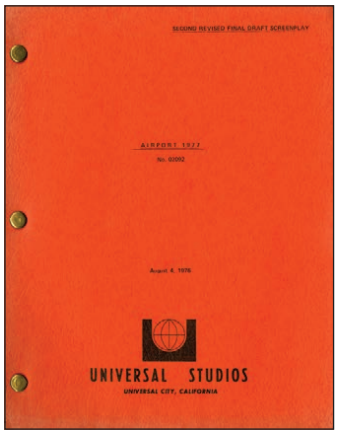

**426. *Let's Make Love* script.** (TCF, 1960) Complete Revised Shooting Final script dated December 30, 1959 with blue revision pages dated to January 11, 1960. Studio covers exhibit handling and slight creasing. **$300 – $500**

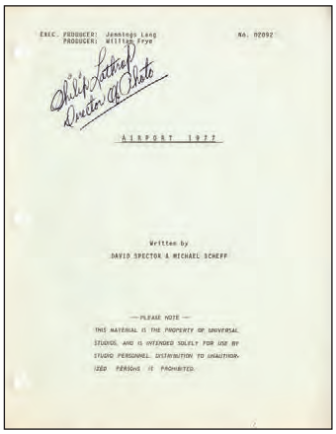



**427. *The Virgin Queen* script with Darryl F. Zanuck's handwritten notations.** (TCF, 1955) Complete revised first draft continuity script dated May 12, 1953. Zanuck has signed his initials, *"D.Z.,"* on the front cover and his strongly worded opinion of the script on the front flyleaf, *"lacks action – all talk – needs better last act – guts – telegraphed – first act wonderful! He must be played violently ambitious – ready to crawl for success – then throws it away for love. Is the whore – or virgin – will English crucify us?"* Bears Zanuck's extensive notations with dialogue changes and suggestions, marked out passages, etc. Studio covers exhibit handling wear. Bearing Mr. Zanuck's comments in mind, a rough outline for the last act was submitted to his office and is included. Typed on Twentieth Century-Fox letterhead, dated May 21, 1953. **$400 – $600**

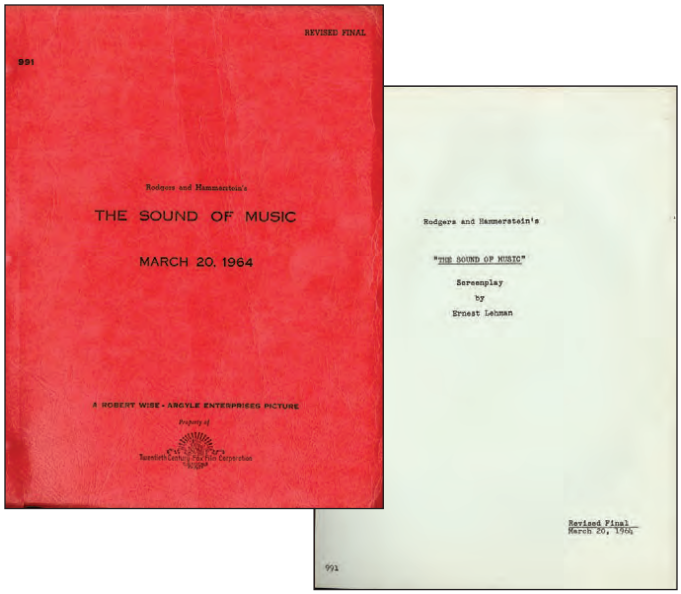



**428. The original unaired filmed 1965 *Lost in Space* pilot script "No Place to Hide" signed by Bill Mumy and Angela Cartwright.** (CBS-TV, 1965-1968) Unaired filmed *Lost in Space* pilot script for "No Place to Hide." Complete Fifth Revised Shooting Final, dated January 6, 1965 with pink and blue revision pages dated to January 26. Signed on the title page in blue ink, *"Bill Mumy, Will Robinson"* and *"Angela Cartwright, Penny Robinson."* **$300 – $500**

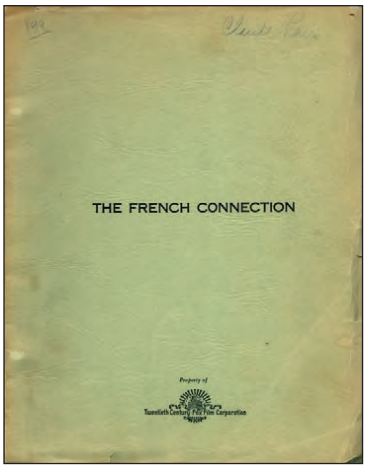



**429.** ***Airport 1977*** **script.** (Universal, 1977) Complete Second Revised Final Draft dated August 4, 1976. Likely Philip Lathrop's, Director of Photography, personal copy with his name in ink on the title page. Exhibits only slight handling. **$200 – $300**



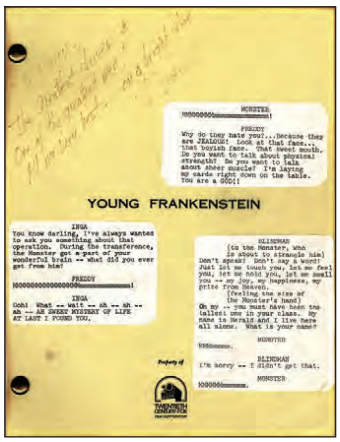

**432.** ***The Sound of Music*** **script.** (TCF, 1965) Complete Revised Final script dated March 20, 1964 with blue revision pages dated to August 6. Screenplay by Ernest Lehman. Original covers exhibit handling. The film garnered multiple Academy Awards including Best Director, Best Picture, and Best Score. Lehman won a Best Written American Musical award from the Writers Guild of America. **$300 – $500**







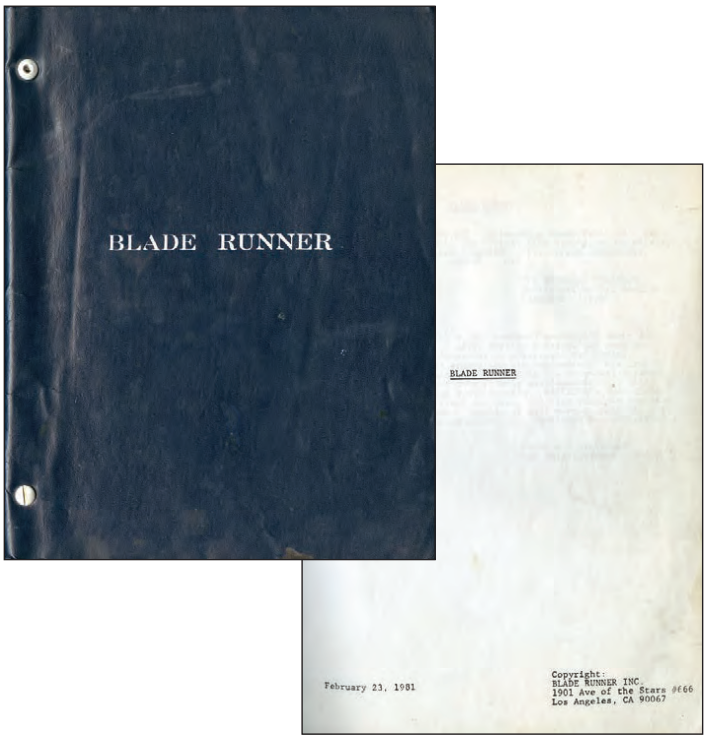
**430.** ***The French Connection*** **script.** (TCF, 1971) Complete script dated October 6, 1970. 93 pgs. Screenplay by Ernest Tidyman based on a book by Robin Moore. Studio covers exhbit chipping and toning. Upper corner tips of last few leaves creased. **$400 – $600**





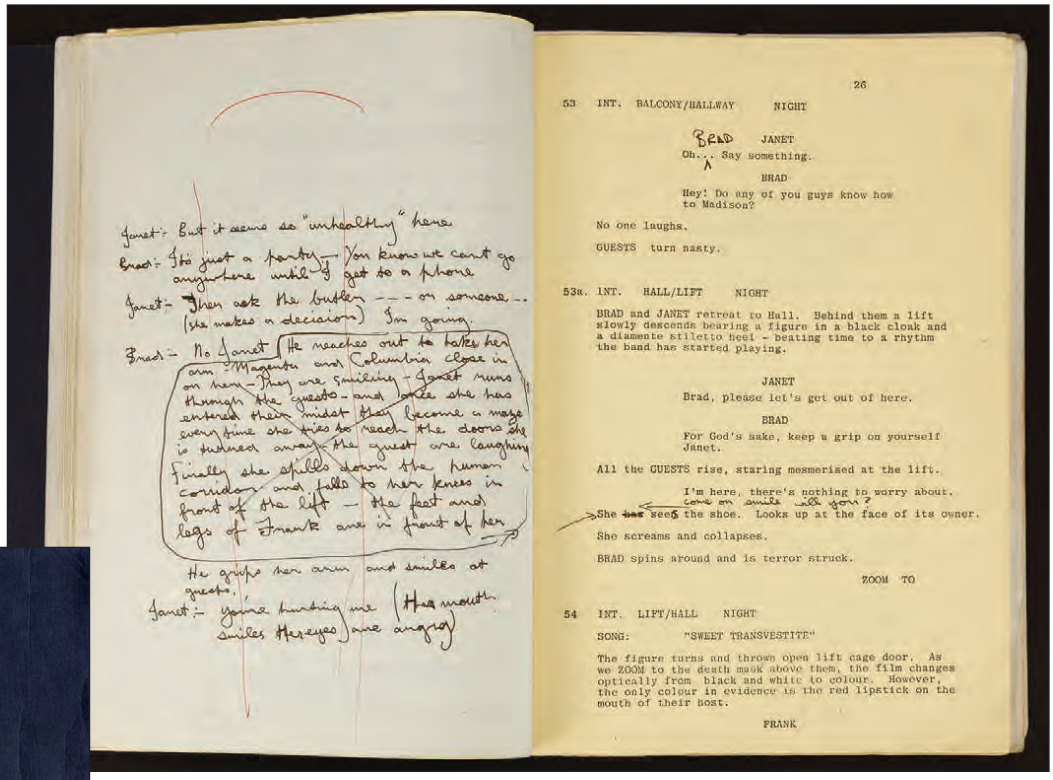


**431.** ***Young Frankenstein*** **script signed by Mel Brooks.** (TCF, 1974) Complete Fourth Draft dated February 7, 1974. Screenplay by Gene Wilder and Mel Brooks. Inscribed by Mel Brooks on the front cover, "To Murray – The Greatest driver & one of the greatest men! All my very best – on a bright future, Mel Brooks." "Uncle" Murray was a Union driver for various Hollywood studios over a 30+ year career. Three dialogue sections have been clipped from pages 83, 95 and 134 and pasted on cover. Also includes a call sheet dated March 24, 1974. **$400 – $600**




**433.** ***Blade Runner*** **script.** (Warner Bros., 1982) Complete 133 pg. script dated February 23, 1981 with pink and blue revision pages dated to May 6. Screenplay written by Hampton Fancher and David Peoples adapted from the novel *Do Androids Dream of Electric Sheep* by Philip K. Dick. Original dark blue bradbound flexible vinyl covers with title printed in white. Exhibits obvious signs of production use with light thumb wear and smudging, covers show slight soiling; otherwise, Fine. A wonderful artifact from this neo-noir cult classic. **$600 – $800**



26

53 INT. BALCONY/HALLWAY NIGHT

BRAD JANET
Oh... Say something.

BRAD
Hey! Do any of you guys know how to Madison?

No one laughs.

GUESTS turn nasty.

53a. INT. HALL/LIFT NIGHT

BRAD and JANET retreat to Hall. Behind them a lift slowly descends bearing a figure in a black cloak and a diamante stiletto heel - beating time to a rhythm the band has started playing.

JANET
Brad, please let's get out of here.

BRAD
For God's sake, keep a grip on yourself Janet.

All the GUESTS rise, staring mesmerised at the lift.

I'm here, there's nothing to worry about. come on smile with you?

She ~~has~~ sees the shoe. Looks up at the face of its owner.

She screams and collapses.

BRAD spins around and is terror struck.

ZOOM TO

54 INT. LIFT/HALL NIGHT

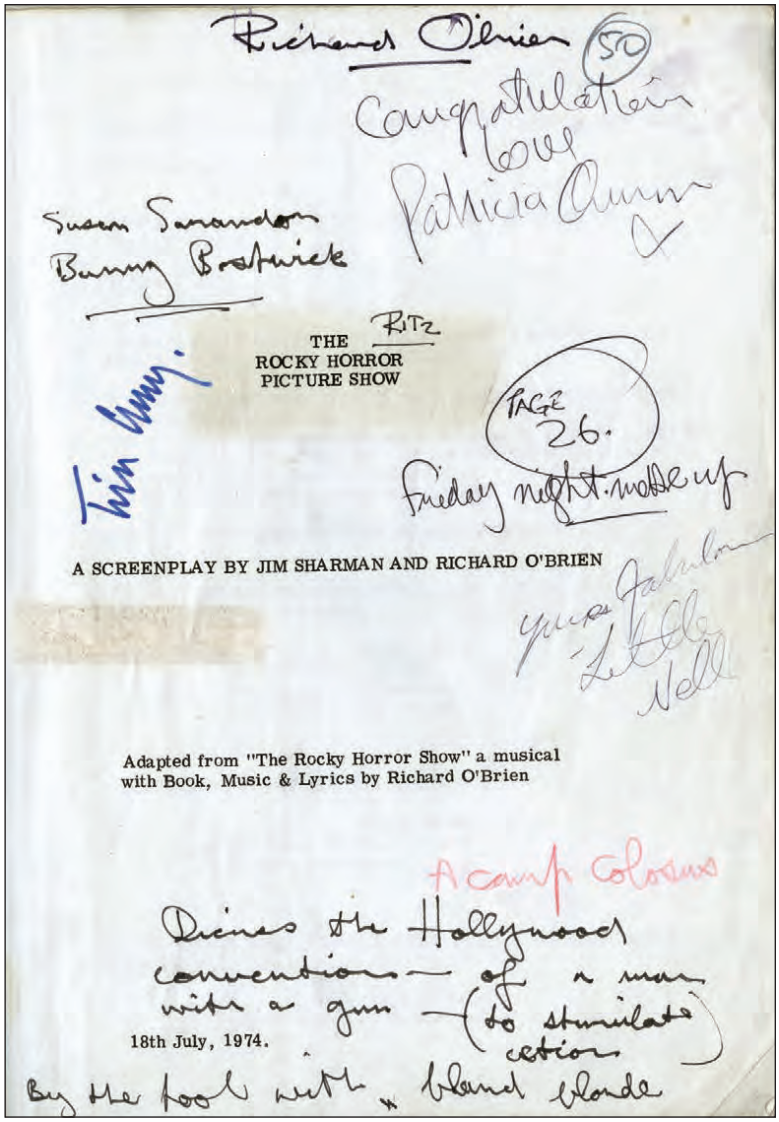
SONG: "SWEET TRANSVESTITE"

The figure turns and throws open lift cage door. As we ZOOM to the death mask above them, the film changes optically from black and white to colour. However, the only colour in evidence is the red lipstick on the mouth of their host.

FRANK

Janet:- But it seems so "unhealthy" here
Brad:- It's just a party - You know we can't go anywhere until they get to a phone
Janet:- Then ask the butler - - - or someone..
(She makes a decision) I'm going.
Brad:- No Janet (He reaches out to take her arm - Magenta and Columbia close in on him - They are smiling - Janet runs through the guests - and once she has entered their midst they become a maze every time she tries to reach the doors she is pushed away. The guest are laughing finally she spills down the human corridor and falls to her knees in front of the lift - the feet and legs of Frank are in front of her
He grips her arm and smiles at guests.
Janet:- You're hurting me (His mouth smiles His eyes are angry)




**434. Original annotated script used on-set by creator and screenwriter Richard O'Brien during filming of *The Rocky Horror Picture Show*.** (TCF, 1975) Complete original 88 pg. script, dated July 18, 1974, with yellow and pink revision pages dated September 25. Used on-set by creator and screenwriter Richard O'Brien during the 1974 filming of *The Rocky Horror Picture Show*, still in limited release 36 years after its premiere, the longest-running theatrical release in film history. Screenplay written by Jim Sharman and Richard O'Brien adapted from *The Rocky Horror Show* musical and book by O'Brien. With O'Brien's signature in ink at the top of the title page and 38 pages of annotations and on-set script changes in his handwriting throughout. Some notations are only a word or two of changes, others are extensive dialogue passage reworkings. Signed by the principle cast on the title page including: Tim Curry "Dr. Frank-N-Furter – The Mad Scientist," Susan Sarandon "Janet Weiss – A Heroine," Barry Bostwick "Brad Majors – A Hero," Richard O'Brien screenwriter and "A Handyman," Patricia Quinn "Magenta – A Domestic," Nell Campbell "Columbia – A Groupie," signed as *"Little Nell."* This script was offered as the 1st prize for the Rocky Horror Convention Costume Contest winner in 1978 and was acquired by the present owner from the contest winner. All cast members had signed it except for Tim Curry, who signed it in 1980 for the present owner. A truly one-of-a-kind and incredible artifact from this cult classic film. **$12,000 – $15,000**







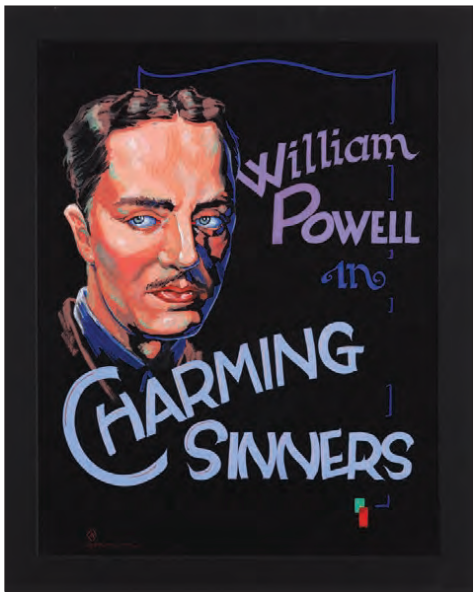
**435. Original promotional artwork for *Wings*.** (Paramount, 1927) Original promotional artwork accomplished in acrylic and gouache on an 8 ½ in. x 13 in. illustration board featuring a pilot engaged in a dog fight. Exhibits light scuffing and handling but remains in Very good condition. Includes an original film program that exhibits a long jagged tear through the last few leaves and cover. Fair condition only. **$300 – $500**



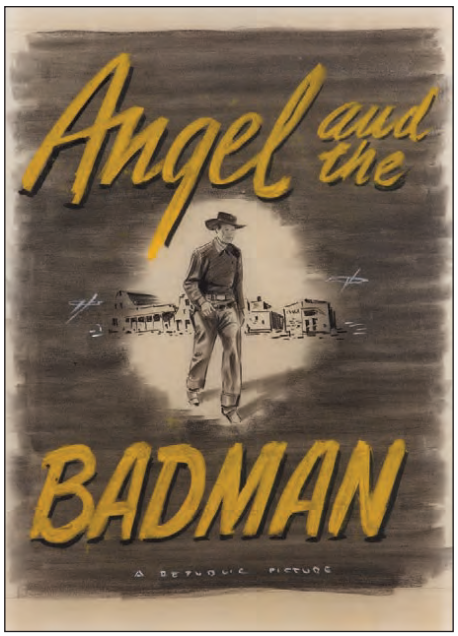
**436. Russell Patterson storyboards (5) for *This is the Army* and *Mission to Moscow*.** (Warner Bros., 1943) Collection of (5) original storyboard composites on 15" x 20" mats, each with from two to six scenes executed in color or sepia by Russell Patterson, for the wartime films *This is the Army* and *Mission to Moscow.* From the estate of Orville Goldner, and four have been inscribed by choreographer LeRoy Prinz to him. **$200 – $300**



**437. Ivor Beddoes original production artwork for *The Red Shoes*.** (MGM, 1948) Wonderful original production artwork by Ivor Beddoes accomplished in acrylic on a 7 ¾ in. x 11 ¾ in leaf of illustration paper depicting a surreal dance sequence in vivid hues. Signed in pencil "Ivor" by the artist at the lower right. Tipped to a slightly larger leaf and housed in simple hinged mat. Exhibits minor chipping and paper loss at upper right corner; otherwise, Fine. **$400 – $600**




**438. Original theater artwork of William Powell from *Charming Sinners*.** (Paramount, 1929) Original theater artwork for William Powell from *Charming Sinners* that was exhibited in a Muskegon, Michigan theater circa 1931. Accomplished in pastel and tempera on a 14 in. x 18 in. leaf of illustration board. Signed and dated by the artist at the lower left, *"Berg – 31"* and bearing a pencil notation on the verso, *"For exhibition 1931 Wilfred T. Berg, 760 Margoux Ave, Muskegon, Michigan."* Housed in a simple cardboard mat. Fine condition. **$300 – $500**




**439. *Angel and the Badman* original chalk-pastel poster-art concept sketch.** (Republic Pictures, 1947) For the first film produced by John Wayne, a dramatic poster concept sketch in pencil, pen & ink, and chalk pastel on 12" x 17" vellum. The elements in this concept are broken up for final use, with the background and titles as the pressbook cover, and the artwork of Wayne walking as a part of the Window Card. **$600 – $800**




**440. Charles Addams original artwork for the Broadway play, *The Honeys*.** Original artwork by Charles Addams accomplished in pen & ink and gouache on an approx. 15 in. x 24 in. leaf of illustration board and featuring a portrait of two men on a tombstone. Elaborately framed with custom tombstone-shaped mat, frame measures 24 in. x 32 in. *The Honeys*, a play written by Roald Dahl, opened on Broadway on April 28, 1955 and starred Hume Cronyn, Jessica Tandy and Dorothy Stickney. Based on some of his stories from *Someone Like You*, it revolves around two sisters who decide to murder their husbands. Includes an original Playbill from the production signed by Jessica Tandy and Hume Cronyn. Not inspected out of frame. **$2,000 – $3,000**



**441. Orry-Kelly set concept artwork for stage production of *Auntie Mame* signed by Rosalind Russell.** Original set concept artwork by Orry-Kelly accomplished in gouache and tempera on a 14 in. x 13 ¾ in. leaf of illustration paper featuring Rosalind Russell as "Mame Dennis" standing in an elegantly appointed room from the stage production of Auntie Mame. Approval signature *"OK R Russell"* at the lower right. Upper and lower corner tips missing, 6 in. tear at the left center repaired with scotch tape on the verso. Very good condition. **$400 – $600**

**442. Mario Larrinaga collection of (4) 31" x 40" matte-paintings.** Oil on 31" x 40" masonite (1) and oil and silver-bromide on photographic paper mounted to 31" x 40" masonite (3) all attributed to noted matte-painter Mario Larrinaga, whose credits include *King Kong* and *Citizen Kane*. These works are later, and could possibly be from the two *Cinerama* films that he contributed to. **$600 – $800**



**443. Trio of Scott MacGregor production designs for *Taste the Blood of Dracula*.** (Hammer, 1970) Three (3) original production scene concepts by Scott MacGregor accomplished in ink, gouache and tempera on leaves of woven paper; one measuring 11 in. x 15 ½ in., the others 7 in. x 10 ¾ in. They feature two scene concepts for the interior of Hargood Hall and one of Secker's library. Each is signed in ink, "MacGregor 69." Pinholes at corner tips; otherwise, Fine. **$400 – $600**





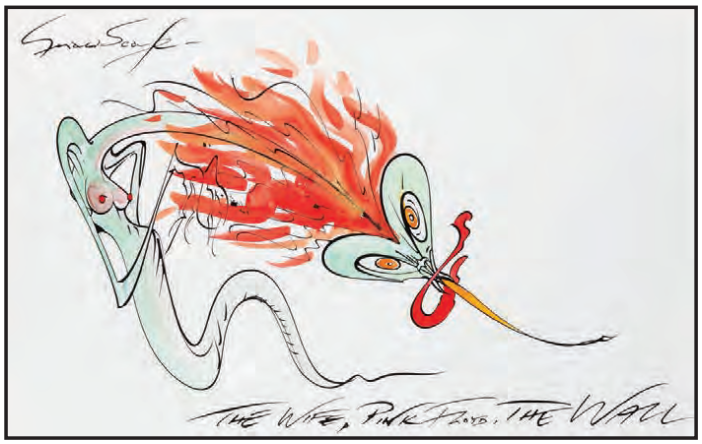





**444. Original Michael Hobson poster artwork for *Caveman*.** (UA, 1981) Original strip-in poster artwork by Michael Hobson for *Caveman* featuring Ringo Starr as "Atouk" along with a supporting cast of cave misfits. Accomplished in graphite, ink, gouache and tempera on 24 in. x 30 in. illustration board, artwork measures approx. 19 in. x 21 in., with orange celluloid transparent overlay. **$800 – $1,200**



**446. Conceptual poster artwork by Michael Dudash for *Greystoke: The Legend of Tarzan, Lord of the Apes*.** (Warner Bros., 1984) Wonderful concept painting by Michael Dudash for a proposed poster design for *Greystoke: The Legend of Tarzan, Lord of the Apes*, starring Christopher Lambert as "Tarzan" crawling along a tree branch preparing to stab a large python. An incredibly atmospheric work reminiscent of the classic 1970s *Tarzan* book cover illustrations. Accomplished in acrylic on board measuring 22 ¾ in. x 35 ½ in. Seiniger Advertising agency, Los Angeles sticker affixed to the verso. Lower left corner slightly bumped; otherwise, Fine condition. **$800 – $1,200**




**445. Gerald Scarfe concept artwork for "The Wife" in Pink Floyd's *The Wall*.** (1982) Original illustration artwork by English cartoonist and illustrator Gerald Scarfe accomplished in ink, gouache and tempera on a 14 ½ in. x 23 ½ in. leaf of illustration paper, depicting "The Wife" in the surreal flower animation sequence of Pink Floyd's song "What Shall We Do Now?" from the live action/animated musical film *The Wall*. Scarfe contributed extensively to the film's artistic look and feel and even served as director for the animation sequences. He also painted the cover illustration for The Wall. Signed in black ink *"Gerald Scarfe"* at the top right and handwritten *"The Wife, Pink Floyd, The Wall"* in the lower margin. Small creased tear at the center right edge, slight handling; otherwise, Fine. **$2,000 – $3,000**



**447. Original final poster artwork for *Tai-Pan* by John Alvin.** (De Lauentiis Entertainment, 1986) Original final poster artwork by John Alvin for *Tai-Pan* accomplished in acrylic on stretched canvas measuring 44 in. x 96 in. This stunning work features Bryan Brown as "Dirk Struan," Joan Chen as "May-May," John Stanton as "Tyler Brock," along with notable scenes from the film. Perfect for display. Special shipping arrangements will apply. **$800 – $1,000**

## Title Sequence Camera Artwork

Since the invention of the cinematograph in the 1890s, simple title cards were used to introduce and close silent film presentations in order to identify the film, studio and the production company involved as well as register copyright. In the early short films the first examples of title sequences were quite literally a series of title cards shown at the beginning of the film. With the advent of sound the sequence was typically accompanied by a musical prelude. As cinema's title sequences grew longer to accommodate larger cast and crew, we begin to see the involvement of graphic design in generating strong graphics-led sequences such as those by Saul Bass and Maurice Binder. The following 24 lots, 448-471, represent some of the most recognizable camera artwork from Hollywood's Golden Age.




**448. *The Roaring Twenties* original camera artwork.** (Warner Bros., 1939) Original title art for *The Roaring Twenties* accomplished as a background photo transfer applied to approx. 17 in. x 21 in. illustration paper with cityscape trimmed by hand. The celluloid overlay reproduces the original text to round out the display. Beautifully matted and framed in 21 in. x 27 in. black frame. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**449. *The Lone Ranger* "General Mills" title camera art.** (ABC-TV, 1949-1957) General Mills sponsorship camera art. Enamel on glass, the entire piece measures 22 in. x 28 in., the art measures 2 ½ in. x 11 in. Housed in a black frame over a Clayton Moore blowup and perfect for display. Slight flaking of enamel; otherwise, Fine condition. An original piece created for the film by Pacific Title. **$800 – $1,200**



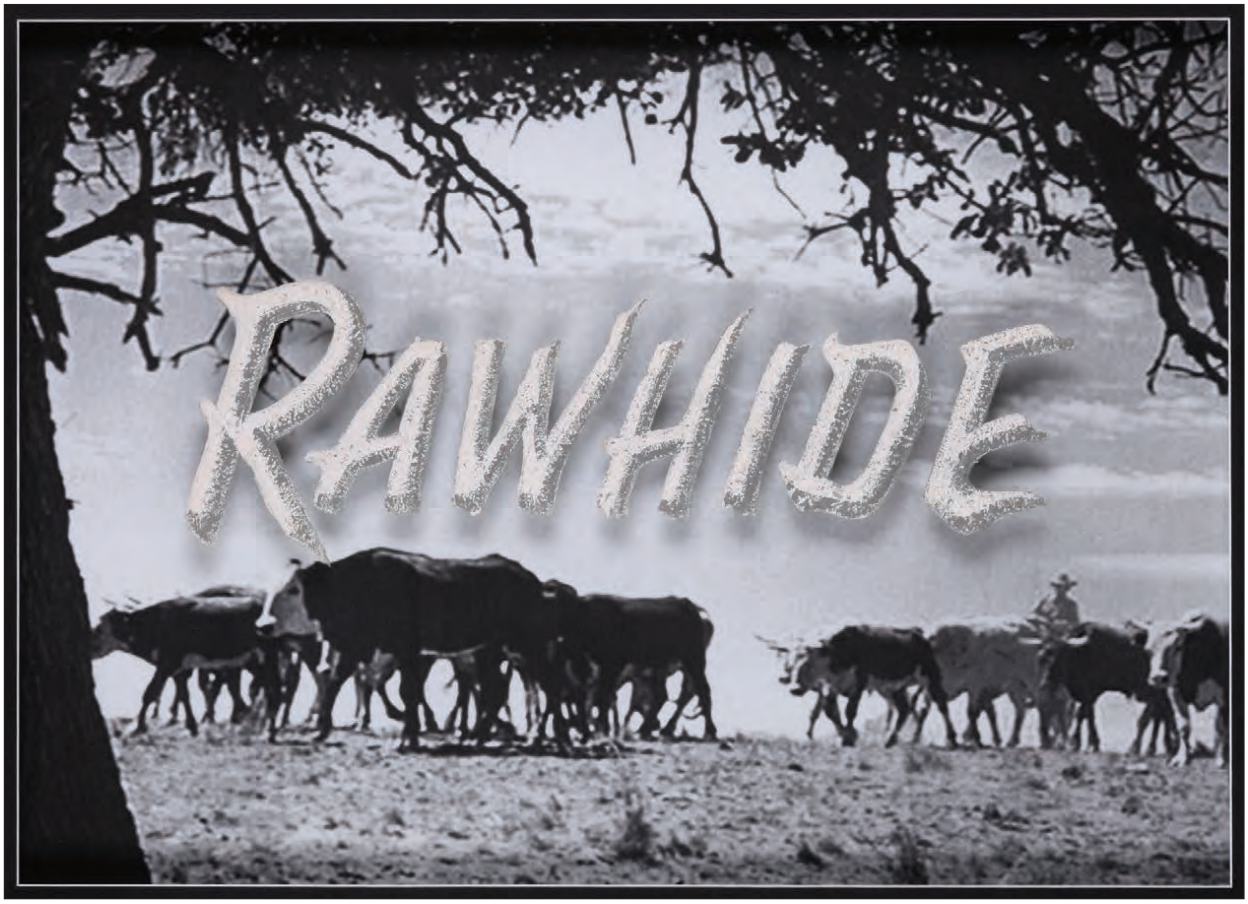

**450. M-G-M end title camera art.** End title camera art for a circa 1950s Metro-Goldwyn-Mayer film. Hand-painted enamel on glass, the entire piece measures 24 in. x 34 in., the art measures approx. 8 in. x 13 in. Housed in a black frame with mat and perfect for display. An original piece created for the film by Pacific Title. **$8,000 – $10,000**




**451. ORIGINAL MAIN TITLE ARTWORK FROM *DADDY LONG LEGS*.** (TCF, 1955) Tempera and gouache on approx. 21 in. x 39 in. 4-ply illustration board, being the original artwork shown during the opening title sequence for *Daddy Long Legs* featuring a pair of dancers against a starry background. The hand-painted celluloid title is a reproduction added later for display purposes. Housed in a custom mat and backed with foam core for display. An original piece created for the film by Pacific Title. **$2,000 – $3,000**




**452. *CAROUSEL* TITLE ART.** (TCF, 1956) "Twentieth Century-Fox presents Rodgers and Hammerstein's Carousel" title art. Enamel on glass in gold, pale blue and matte black, the entire piece measures 23 ½ in. x 33 ½ in, the logo art measures approx. 9 ½ in. x 23 in. The star field background is a reproduction to complete the display. Housed in an archival frame and perfect for display. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**453. *RAWHIDE* MAIN TITLE CAMERA ART.** (CBS-TV, 1959-1965) Enamel on glass in matte grey and white in impasto for effect, the entire piece measures 22 in. x 28 in, the logo art measures approx. 6 in. x 16 in. The cattle background is a reproduction to complete the display. Housed in a black frame and perfect for display. An original piece created for the film by Pacific Title. **$6,000 – $8,000**




**454. Warner Bros. main title opening camera logo art.** Tempera and airbrush on approx. 29 ½ in. x 39 ½ in. illustration board, being the camera logo art shot during the opening credit sequence for Warner Bros. films from circa late 1948 through late 1967 and features the company's famous "classic shield" trademark superimposed over a cloud skyline. The shield logo is affixed over the cloud background giving it a vivid three-dimensional quality. This style logo was used for such films as *Dial M for Murder* (1954), *The High and the Mighty* (1954), *Hondo* (1953), and many others. Exhibits faint grey paint specks at the upper left logo and background; otherwise, Fine condition. Not inspected out of frame. Housed in a simple black frame and perfect for display. **$60,000 – $80,000**







**455.** ***The Rifleman*** **camera title art for Chuck Connors and Johnny Crawford.** (ABC-TV, 1958-1963) Enamel on glass for the starring credit of Chuck Connors and support credit of Johnny Crawford for *The Rifleman*. Beautifully matted and framed in 21 ½ in. x 28 in. black frame over recreation portrait blow-ups from the TV series. Logo art measures approx. 9 in. x 13 in. An original piece created for the film by Pacific Title. **$2,000 – $3,000**



**456.** ***Perry Mason*** **camera title art.** (CBS-TV, 1957-1966) Photo offset print featuring Blind Justice in white with scales and sword in hand over a black background. The blade of the sword is white paper that allowed the credits to be displayed. Print measures approx. 34 in. x 51 in, artwork measures 30 in. x 43 in. Housed in a simple black frame and perfect for display. Exhibits light scuffing at the upper right; otherwise, Fine condition. Not inspected out of the frame. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**458. James Stewart title from *How the West Was Won*.** (MGM, 1962) Enamel on glass of the starring credit for James Stewart who played "Linus Rawlings" in *How the West Was Won*. The entire piece measures 23 in. x 33 ½ in., the art measures 2 ¼ in. x 16 in. Housed in a black frame over a scene blowup from the film and perfect for display. An original piece created for the film by Pacific Title. **$2,000 – $3,000**



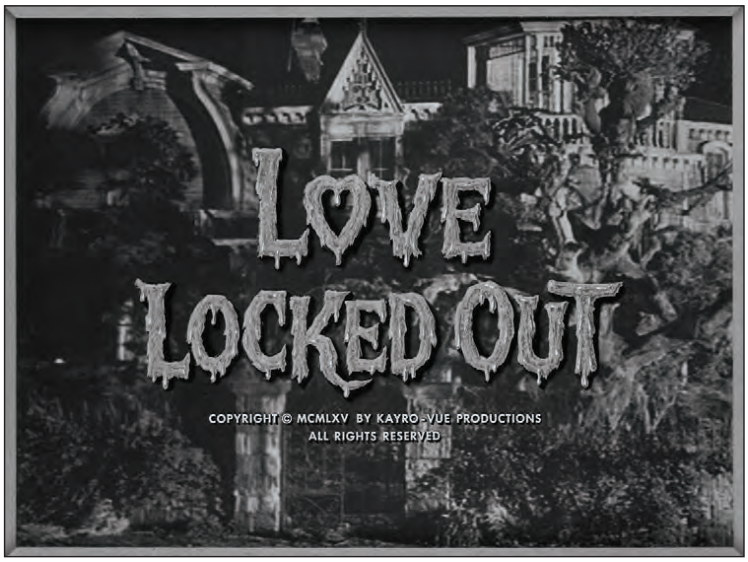

**457. Original moonscape end title from *The Twilight Zone*.** (CBS-TV, 1959-1964) Original end title logo art for *The Twilight Zone* with the original moonscape celluloid. Mat opening measures 11 in. x 15 ¼ in. The glass overlay, "THE TWILIGHT ZONE, Produced by Cayuga Productions, Inc. in association with THE CBS TELEVISION NETWORK," is hand-painted in tempera and airbrush is a reproduction to round out the display. Beautifully matted and framed in an 18 ½ in. x 22 ½ in. black frame. An original piece created for the film by Pacific Title. Exhibits some stray airbrush sprays to the glass overlay; otherwise, Excellent condition. Not inspected out of frame. **$3,000 – $5,000**




**459. Debbie Reynolds title for *How the West Was Won*.** (MGM, 1962) Title for Debbie Reynolds who played "Lilith Prescott" in *How the West Was Won*. Enamel on glass in yellow and orange with matte black shadowing, the entire piece measures 25 ½ in. x 35 in., the logo art measures 2 ½ in. x 16 ½ in. The portrait of Debbie Reynolds is a reproduction to complete the display. Housed in an archival frame and perfect for display. An original piece created for the film by Pacific Title. **$2,000 – $3,000**




**460. *Gidget Goes to Rome* title art.** (Columia, 1963) Watercolor, tempera, acrylic and airbrush on 24 in. x 28 in. 4-ply illustration board, being the title art shot during the title sequence of *Gidget Goes to Rome*. Chipping to lower edge of overlay, lower corners bumped, lacks eagle design at the top; otherwise, Fine. **$300 – $500**




**461. Episode title from *The Munsters* episode, "Love Locked Out".** (MCA-TV, 1964-1966) Title camera art for *The Munsters*' Season 1, Episode 24, "Love Locked Out" (March 4, 1965). Enamel on glass in matte grey and white in heavy dripping impasto for effect, the entire piece measures 23 in. x 29 in, the logo art measures approx. 9 in. x 17 in. The Munster home background is a reproduction to complete the display. Housed in an archival frame with linen mat and perfect for display. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**462. *My Fair Lady* camera title art for Audrey Hepburn title.** (Warner Bros., 1964) Enamel on glass of the starring credit for Audrey Hepburn in *My Fair Lady*. The entire piece measures 24 in. x 33 in., the logo art measures 10 ½ in. x 14 in. Housed in a black lacquer wood frame over a scene blowup from the film. An original piece created for the film by Pacific Title. **$8,000 – $12,000**




**463. Cecil Beaton title from *My Fair Lady*.** (Warner Bros., 1964) Enamel on glass of the credit for Costumes, Scenery & Production Designed by Cecil Beaton for *My Fair Lady*. The entire piece measures 23 ½ in. x 33 ½ in., the art measures 8 ½ in. x 20 in. Housed in a black frame over a scene blowup from the film and perfect for display. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**466. Stanley Holloway, Wilfrid Hyde-White and Gladys Cooper title credit camera artwork from *My Fair Lady*.** (Warner Bros., 1964) Enamel on glass co-starring credit for Stanley Holloway "Alfred P. Doolittle," Wilfrid Hyde-White "Colonel Hugh Pickering," and Gladys Cooper "Mrs. Higgins" in *My Fair Lady*. Beautifully matted and framed in 23 ¾ in. x 33 ½ in. black frame over recreation floral blowup from the sequence. Logo art measures approx. 9 in. x 22 in. An original piece created for the film by Pacific Title. **$1,500 – $2,500**




**464. William H. Ziegler title credit camera artwork from *My Fair Lady*.** (Warner Bros, 1964) Enamel on glass William H. Ziegler film editor, along with set decorator, make-up and hair stylist credits from *My Fair Lady*. Beautifully matted and framed in 23 ¾ in. x 33 ½ n. black frame over recreation floral blow-up from the sequence. Logo art measures approx. 7 ½ in. x 22 in. An original piece created for the film by Pacific Title. **$1,000 – $1,500**




**467. George Bernard Shaw title credit camera artwork from *My Fair Lady*.** (Warner Bros., 1964) Enamel on glass title credit for [George] Bernard Shaw from whose screenplay for the film version of *Pygmalion* was adapted into the film *My Fair Lady*. Beautifully matted and framed in 23 ¾ in. x 33 ½ n. black frame over recreation floral blowup-from the sequence. Logo art measures approx. 8 in. x 20 in. An original piece created for the film by Pacific Title. **$1,500 – $2,500**




**465. Rex Harrison title credit camera artwork from *My Fair Lady*.** (Warner Bros., 1964) Enamel on glass starring credit for Rex Harrison who played "Professor Henry Higgins" in *My Fair Lady*. Beautifully matted and framed in 23 ¾ in. x 33 ½ n. black frame over recreation floral blow-up from the sequence. Logo art measures approx. 8 in. x 20 in. An original piece created for the film by Pacific Title. **$4,000 – $6,000**




**468. Alan Jay Lerner and Frederick Loewe title credit camera artwork from *My Fair Lady*.** (Warner Bros., 1964) Enamel on glass artwork for the lyrics and music credits of Alan Jay Lerner and Frederick Loewe from *My Fair Lady*. Beautifully matted and framed in 21 ½ in. x 28 in. black frames over a recreation of the floral blow-up from the sequence. Logo art measures approx. 9 in. x 18 ½ in. Exhibits slight flaking wear to a few of the letters. An original piece created for the film by Pacific Title. **$2,000 – $3,000**




**469. Cinerama main title camera art.** Enamel on glass for the Cinerama, Inc. Production camera art. Circa 1960s, Cinerama Productions produced the films *How the West Was One*, *The Wonderful World of the Brothers Grimm* and other films. The entire piece measures 23 in. x 34 in., the logo art measures 6 ½ in. x 14 ½ in. Housed in a black frame over a black background and perfect for display. Some minor flaking of enamel; otherwise, Fine condition. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**470. *Young Frankenstein* camera title art for actor Peter Boyle.** (TCF, 1974) Enamel on glass of the credit for Peter Boyle who played "The Monster" in Mel Brooks' *Young Frankenstein*. The entire piece measures 24 in. x 33 in., the logo art measures 2 ½ in. x 14 in. Housed in a black lacquer wood frame over a scene blowup from the film. An original piece created for the film by Pacific Title. **$2,000 – $3,000**



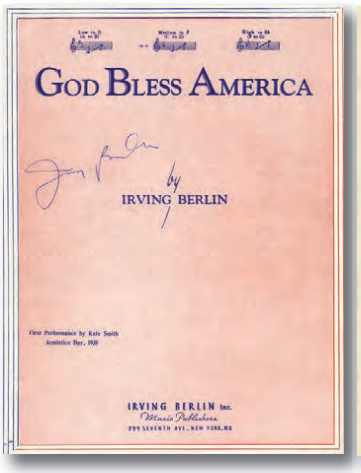

**471. Twentieth Century-Fox end title camera art.** End title camera art for a circa 1960s Twentieth Century-Fox film. Hand-painted enamel on glass, the entire piece measures 23 ½ in. x 34 in., the art measures approx. 8 ½ in. x 15 in. Housed in a black frame with mat and perfect for display. An original piece created for the film by Pacific Title. **$8,000 – $10,000**
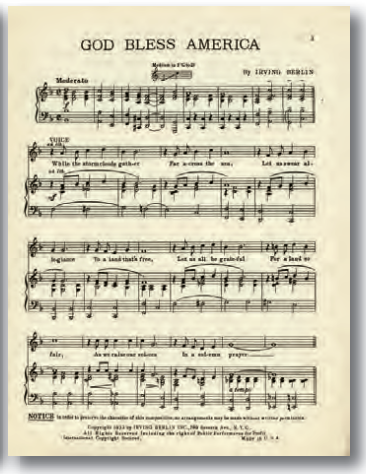


**472. Oversize portrait of Bud Abbott and Lou Costello signed by both.** Gelatin silver glossy double-weight 10 7/8 x 13 ¾ in. Universal publicity portrait by Ray Jones of the comedic duo, signed by both in black ink on the image, *"Bud Abbott"* and *"Lou Costello."* Studio and photographer credit rubber stamp on the verso. Signatures are dark and prominent. Very fine. **$800 – $1,200**



**473. Oversize portrait of Lucille Ball inscribed and signed, dated 1936.** Gelatin silver matte double-weight borderless 9 5/8 x 13 3/8 in. print of Lucille Ball. A beautiful portrait of the young star with platinum-dyed hair. Inscribed in black ink on the image, *"To Mr. Raikes with – appreciation, felicitations – satisfaction and Love – Lucille Ball 36."* Fine; with light scuffs and handling, mounting remnants on the verso. **$600 – $800**







**474. "God Bless America" sheet music signed by Irving Berlin.** Sheet music for Irving Berlin's "God Bless America," 5 pgs., Irving Berlin Inc. Music Publishers, New York. Boldly signed on the cover in blue ink, "Irving Berlin." Signature is dark and prominent. Fine. **$400 – $600**



**475. Clara Blandick portrait signed.** Gelatin silver glossy double-weight 8 x 10 in. portrait of Clara Blandick by Jack Freulich from Beloved (1934). Inscribed in black ink at the right, "To John B. Callahan, Sincere good wishes, Clara Blandick." Blandick is best know for her role as "Auntie Em" from The Wizard of Oz. Studio caption and photographer rubber stampm on the verso. Very fine; with light bend at the lower left corner tip. **$1,200 – $1,500**



**476. Al Pacino and Marlon Brando portrait signed by both from *The Godfather*.** (Paramount, 1972) Black and white glossy borderless 7 ¾ in. x 9 ¾ in. print of Al Pacino as "Michael" and Marlon Brando as "Don Vito Corleone" on the set of *The Godfather*. Signed in black ink, *"Al Pacino,"* and in blue ink, *"Marlon Brando."* Very fine; with mounting tape on the verso. **$300 – $500**




**477. Montgomery Clift portrait signed.** Gelatin silver 3 ½ in. x 5 ½ in. German publicity photo postcard of the young actor in a suit and tie. Signed in blue ink along the lower margin, "Montgomery Clift." Fine; mounting tape removal remnant on the verso, light horizontal bend in raking light. **$300 – $500**



**479. Clark Gable and George Raft portraits signed.** Gelatin silver semi-gloss double-weight 8 x 10 in. portrait of Clark Gable in suit and tie. Inscribed in blue ink at the top right, *"For Fanny, My Best Wish, Clark Gable."* Fine; with crease at the upper left corner tip. Together with a gelatin silver matte double-weight 11 x 14 in. print of George Raft. Inscribed in black ink at the top left, *"To Dorothy, a very swell person who I enjoy working with. George Raft."* Fine; with mounting tape on the verso. **$600 – $800**



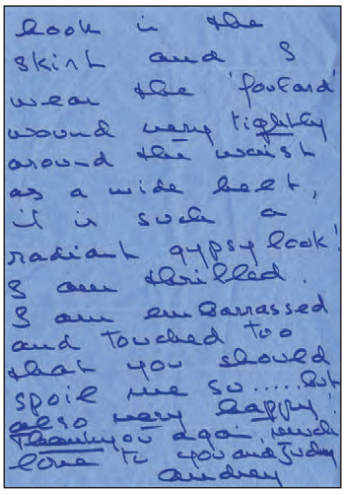
**478. Henry Ford portrait signed.** Gelatin silver matte double weight sepia tone 6 7/8 in. x 9 ¼ in. print of Henry Ford. The wonderful portrait of the industrialist wearing a suit and tie. Signed in dark blue ink at the lower right, *"Henry Ford."* Fine; with slight silvering and mounting remnants on the verso. **$800 – $1,200**



**480. Rare Charley Grapewin portrait signed.** Gelatin silver semi-gloss double-weight 7 ½ in. x 9 ¾ in. portrait by Apeda Studio, New York, of the smiling actor. Inscribed in blue ink at the lower left, *"Sincerely yours, Charley Grapewin 9/25/15."* Grapewin is best known for his role as "Uncle Henry" in *The Wizard of Oz*. Very good; with corner tips trimmed and mounting remnants on the verso. **$800 – $1,200**

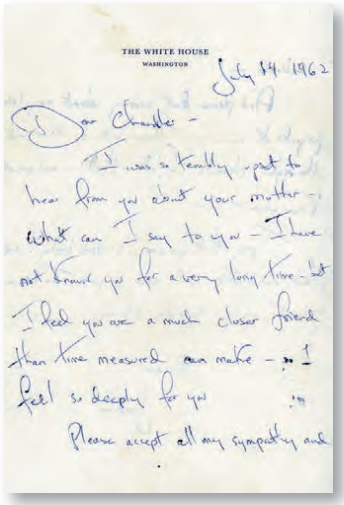
**481. Audrey Hepburn ALS to David Hayes.** Hepburn, Audrey. Autograph Letter Signed, *"Audrey,"* Octavo, 2 pages, dated June 16, 1983, on pale blue stationery. Written to fashion designer David Hayes, Hepburn pens (in full): *"Dear David, Thank you, thank you, thank you. The 'Poppy' dress is enchanting and beautiful, the spirit of summer! And it fits!!! I only have to make up the hook in the skirt and I wear the '---' wound very tightly around the waist as a wide belt. It is such a radical gypsy look! I am thrilled. I am embarrassed and touched too that you should spoil me so…..but also very happy! Thank you again, much love to you and Judy."* Accompanied by the original envelope of transmittal addressed in Hepburn's hand. Slight creasing. **$400 – $600**



**482. Very rare oversize photograph of General Ulysses S. Grant signed, also signed by his aides-de-camp Adam Badeau and Orville E. Babcock, both present during the Appomattox surrender.** Grant, Ulysses S., Commanding General of the Army. **Very Rare Oversize Photograph Signed**, *"U.S. Grant Lt. Gen. U.S.A.,"* also signed by Grant's aides-de-camp Adam Badeau *"Adam Badeau Brevet Col. & Mil Secy"* and Orville E. Babcock *"O.E. Babcock Lt. Col. A.D.C.,"* no place [Cincinnati, Ohio], no date [ca. 1865]. Oval 14 in. x 11 in. including mount, with handwritten imprint of *"Leon Van Loos Cin*[cinna]*ti O*[hio]. *Photo,"* at lower right, verso with large printed advertisement for Leon Van Loo's Photographic Studio." A striking oversize portrait, probably war date, of Grant and his two most trusted staff members, wearing full military uniforms. Grant is seated holding a lit cigar with a stack of papers on his lap. Orville E. Babcock (1826-1884) served as Grant's aide from May 1864 and accompanied Grant during the battles of the Wilderness, Spotsylvania, Cold Harbor, siege of Petersburg and the Appomattox surrender. Babcock remained close to Grant and served as his personal secretary during the White House years until 1877. Adam Badeau (1831-1895) became military secretary to Grant in March 1864 and retained that post until 1869. He later held ambassadorial posts under Grant's administration and assisted in the early stages of writing Grant's *Memoirs*. Vertical crease along the left margin not affecting signatures; otherwise, Fine. **$8,000 – $ 12,000**





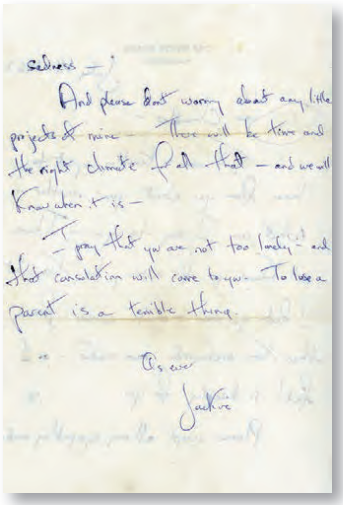
THE WHITE HOUSE
WASHINGTON

July 14 1962

Dear Chandler -

I was so terribly upset to hear from you about your mother - what can I say to you - I have not known you for a very long time - but I feel you are a much closer friend than time measured can make - & I feel so deeply for you

Please accept all my sympathy and



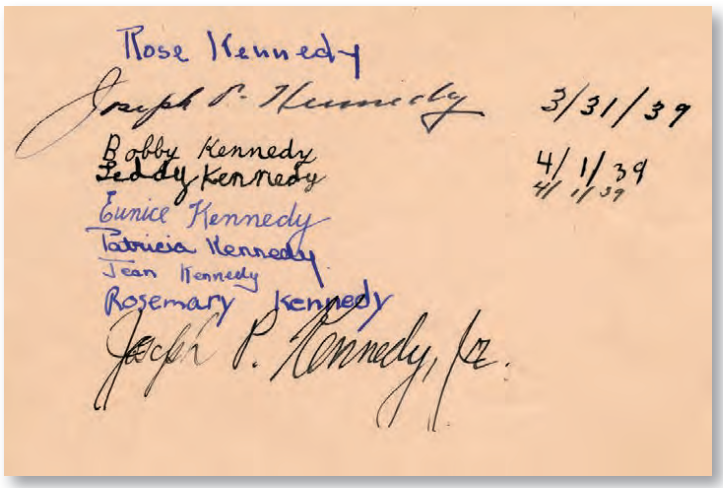
Chandler -

And please don't worry about any little projects of mine - There will be time and the right climate for all that - and we will know when it is -

I pray that you are not too lonely - and that consolation will come to you - To lose a parent is a terrible thing

As ever

Jackie



Rose Kennedy
Joseph P. Kennedy 3/31/39
Bobby Kennedy 4/1/39
Teddy Kennedy 4/1/39
Eunice Kennedy
Patricia Kennedy
Jean Kennedy
Rosemary Kennedy
Joseph P. Kennedy, Jr.

**483. Jacqueline Kennedy Autograph Letter Signed as First Lady.** Autograph Letter Signed, *"Jackie,"* Octavo, on The White House letterhead stationery, dated July 14, 1962. Sent from Hyannis to Chandler Cowles, sending condolences on the death of his mother. Jackie pens: *"Dear Chandler, I was so terribly upset to hear from you about your mother. What can I say to you. I have not known you for a very long time, but I feel you are a much closer friend than time measured can make. I feel so deeply for you. Please accept all my sympathy and sadness. And please don't worry about any little projects of mine. Thoere will be time and the right climate for all that – and we will know when it is. I pray that you are not too lonely and that consolation will come to you. To lose a parent is a terrible thing. As ever, Jackie."* Includes original White House envelope of transmittal addressed in Jackie's hand and postmarked July 16. Light toning at folds, envelope slightly soiled; otherwise, Fine. **$600 –$ 800**

**484. Bold signatures of the Kennedy family.** Bold signatures on a 6 in. x 7 in. album leaf, written one above the other, accomplished in March and April 1939. Signatures include *"Rose Kennedy," "Joseph P. Kennedy," "Bobby Kennedy," "Teddy Kennedy," "Eunice Kennedy," "Patricia Kennedy," "Jean Kennedy," "Rosemary Kennedy,"* and *"Joseph P. Kennedy, Jr."* In the summer of 1938, the entire Kennedy family traveled to England where Joseph was serving as Ambassador to the Court of St. James. Only two of the Kennedy children have not signed this leaf: John F. Kennedy, (1917-1963) who was working at the American Embassy in Paris, and Kathleen Kennedy (1920-1948). Teddy Kennedy was only 7 years old when he added his signature. The signature of Edward Carson, Baron Carson appears neatly on the verso. Fine. **$3,000 – $5,000**



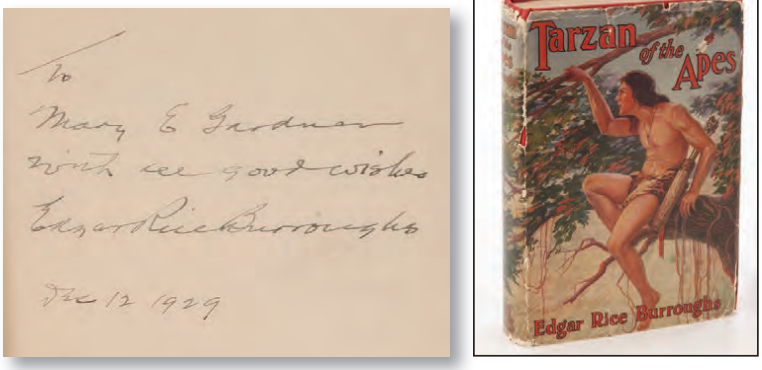
**485. Bert Lahr portrait signed.** Gelatin silver glossy 8 x 10 in. publicity portrait of Bert Lahr singing on stage in fur trimmed costume, trident and helm. Inscribed in black ink at the lower right corner, "To 'Arlington' Best Wishes, Bert Lahr." Photographer credit rubber stamps on the verso. Very good; with faint creases and handling. **$800 – $1,200**



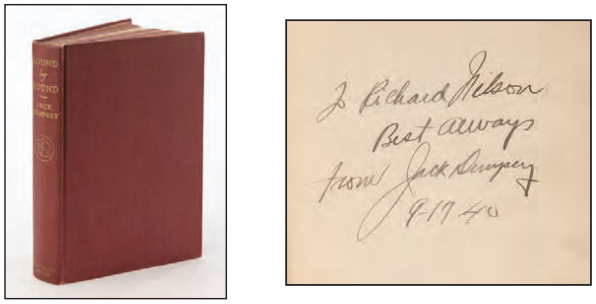
**486. Carole Lombard oversize portrait signed.** Gelatin silver matte double-weight 10 ¼ in. x 13 in. (trimmed) print of Carole Lombard. Inscribed in green ink, "For Winnie Dro-, affectionately Carole." Fine; with faint spotting along right edge, slight crease at upper right corner tip, mounting tape on the verso. **$600 – $800**




**487. Autograph album signed by The Beatles.** Autograph album, hardcover, 32mo (4 1/8 in. x 4 ¾ in.), with rainbow colored pages. Signed in blue ink on the verso of the first page, *"John Lennon," "Paul McCartney," "George Harrison,"* and *"Ringo Starr."* Signatures are bold and prominent with original owner neatly penning above, *"The Beatles."* Ownership name and address, Burghmuir, Perth, Scotland on the first page recto. Album contains some signatures of presumably other classmates. **$4,000 – $6,000**



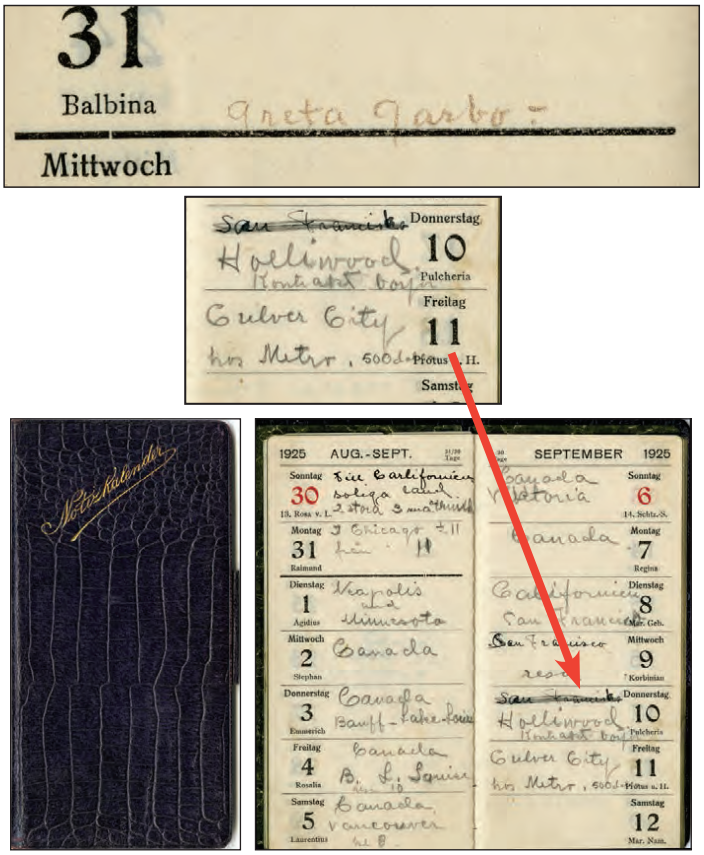

**488. *Tarzan of the Apes* inscribed and signed by Edgar Rice Burroughs.** Burroughs, Edgar Rice. *Tarzan of the Apes*. Grosset & Dunlap, New York. No date, circa 1929. Octavo. Bright red cloth, spine and front board stamped in black. Upper front corner tip just rubbed through, top edge dust darkened; otherwise, Fine. Dust jacket exhibits tiny chips and paper loss at front spine fold, crown and heel. Remains bright and fresh. Inscribed on the front free endpaper, *"To Mary E. Goodman, with all good wishes, Edgar Rice Burroughs, Dec. 12, 1929."* A crisp Fine book in Very good jacket. Housed in a custom red cloth and Morocco slipcase. **$400 – $600**



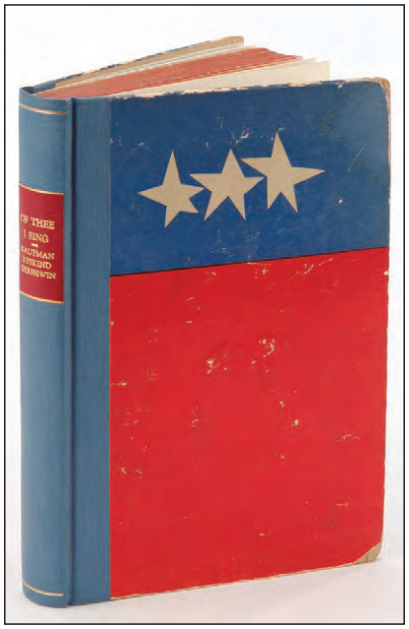

**489. *Round By Round* signed by Jack Dempsey.** Dempsey, Jack with Myron M. Stearns. Round by Round: An Autobiography. Whittlesey House, New York, (1940). Octavo. First Edition. Dark red cloth, spine stamped in gilt. Slight rubbing at the corners and spine ends. Inscribed on the front free endpaper, *"To Richard Gibson, Best Always, from Jack Dempsey, 9-17-40."* Slight smudging of endpapers. Very good. Housed in a custom rilt ruled red cloth and Morocco slipcase. **$200 – $300**




**490. *Goldfinger* by Ian Fleming First Edition.** Fleming, Ian. *Goldfinger.* Jonathan Cape, London, 1959. Octavo. First British Edition, first impression. Publisher black cloth with embossed skull design and gilt coin eyes and gilt stamped spine. Slightly cocked. Ownership name in ink at the top corner of front free endpaper dated 1959. Wonderful Richard Chopping designed dust jacket exhibits slight soiling of rear panel, spine folds rubbed, tiny chips at spine panel crown. Very good. Housed in a gilt ruled black cloth and Morocco slipcase. **$200 – $300**



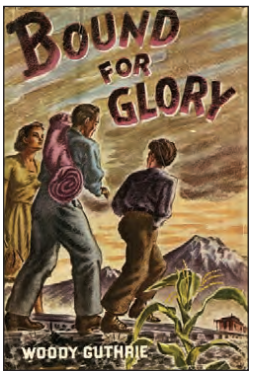

**491. Greta Garbo's handwritten diary/appointment book documenting her arrival in America and meeting with MGM executives on September 10-11, 1925.** Garbo, Greta. *Notiz-Kalender für 1925.* German-made calendar/appointment book for the year 1925. 16mo. Bound in full purple leather in simulated alligator pattern with gilt stamped cover. Completely handwritten in pencil by Greta Garbo, it commences with an itinerary entry covering her travels from Berlin to Constantinople and back to Berlin. After the success of her first starring role, *Gösta Berlings saga* (1924), she traveled to Turkey with her mentor, the director Mauritz Stiller to commence filming of *Odalisken från Smolna* but the film company went bankrupt. Stranded for several weeks Garbo left Turkey January 20 and returned to Berlin on January 23, 1925. Louis B. Mayer was in Europe overseeing budget and schedule difficulties of *Ben-Hur* and also scouting talent. Mayer was impressed with Garbo's performance and was intent on making her a star. He signed Stiller and Garbo to MGM contracts the day after her return to Berlin. February 16-18 entries pertain to her sitting with the photographer Alexander Binder in Berlin and filming G. W. Pabst's *The Joyless Street* over four grueling weeks in February and March. On March 31 she signs her name, *"Greta Garbo,"* and this is the only entry until June 23. On June 25 she leaves Göteborg with Stiller aboard the Drottingholm bound for New York, *"Teil Göteborg, Drottingholm tier Amerika."* They arrive on July 6 and stayed in New York through July and August. As Stiller continued to renegotiate his contract with MGM, the entry for August 26 states, *"Kontrakt med Metro-Goldwyn Mayer,"* and on August 30 they left via train for California. This section of the book contains the most numerous daily entries as she passes through Chicago, Minnesota, Banff and Lake Louise, Vancouver (where Stiller's brothers lived), through San Francisco and finally her arrival in Los Angeles on September 10, and documents her historic first appointment at MGM studios on September 11, *"Holliwood, Kontrakt, Culver City – Metro. 500 dolars"* Sporadic entries occur through the rest of the year with her signature again above the October 4 date. Pabst's name appears in the addresses at rear with Sofar-Film production company. An incredible artifact documenting the birth of Garbo's storied career. Text block detached with one page loose, slight thumb wear. Housed in a custom gilt stamped Morocco slipcase. **$2,000 – $3,000**

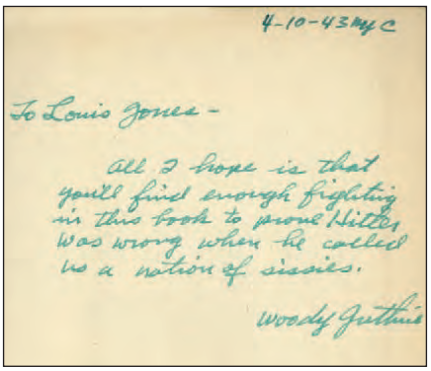





**492. *Of Thee I Sing* First Edition inscribed and signed by Ira and George Gershwin with original caricature portrait.** *Of Thee I Sing.* A Musical Play by George S. Kaufman and Morrie Ryskind. Lyrics by Ira Gershwin. New York, Alfred A. Knopf, 1932. Octavo. Stated First Edition. Recased with blue cloth spine and red morocco spine label, preserving the original star-themed paper covered boards. Endpapers added. Boards rubbed with slight paper loss, corners rubbed through. Inscribed on the original front free endpaper *"For George Pallay, with all sorts of – Ira Gershwin, July 6, 32 and George Gershwin."* With a small sketch of a bowing vaudeville dancer and a wonderful caricature portrait of George Gershwin in profile. Pallay's bookplate on the front flyleaf. Pallay was an old California family friend of the Gershwins and cousin of lyricist Lou Paley. Housed in a custom gilt ruled cloth and Morocco clamshell box. A wonderful association copy. **$3,000 – $5,000**

**493. *Bound for Glory* First Edition inscribed and signed by Woody Guthrie.** Guthrie, Woody. *Bound for Glory*. E. P. Dutton & Co., Inc., New York, 1934. Octavo. Stated First Edition. Black cloth, spine and front board stamped in gilt. Slight rubbing, a trifle cocked, rear hinge starting. Original priced dust jacket exhibits chips and paper loss at corners and upper rear panel, but remains very bright. Inscribed in green ink the year of publication on the front free endpaper, *"To Louis Jones – All I hope is that you'll find enough fighting in this book to prove Hitler was wrong when he called us a nation of sissies. Woody Guthrie."* Autobiography and first book by one of America's finest songwriters and perhaps best known for his song "This Land Is Our Land." Quite scarce in first edition, especially so in dust jacket. This book served as the basis for the film starring David Carradine as Guthrie. Very good. **$2,000 – $3,000**




**494. *Hell's Angels* signed by Howard Hughes and Jean Harlow.** (United Artists, 1930) Hell's Angels. Octavo. Gold and black pictorial paper covered boards over black vinyl spine. Special promotional book to accompany the release of the film with pictorial endpapers and printed with portraits of the cast and thrilling scenes of the aerial battle sequences. Signed throughout by the principle cast including *"Howard Hughes," "Jean Harlow"* (on the same page), *"Ben Lyon," "Herb Rawlinson,"* and *"Billie Dove."* Exhibits slight rubbing and wear. Very good. A scarce promotional item from the film, even scarcer to find signed. **$1,200 – $1,500**

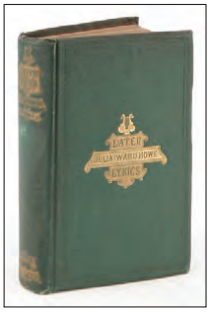


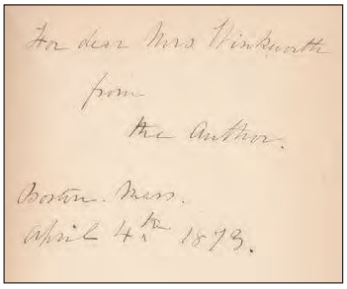




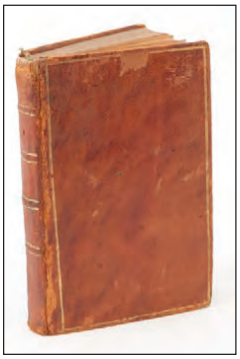


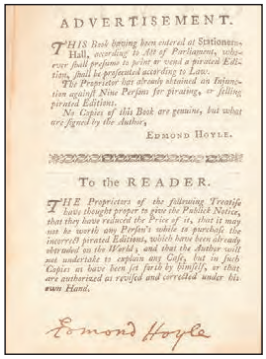

**495. *Later Lyrics*, first appearance of "Battle Hymn of the Republic" in book form, signed by Julia Ward Howe.** Howe, Julia Ward. American social reformer and wife of Samuel Gridley Howe, abolitionist and publisher of the anti-slavery journal *Commonwealth*. *Later Lyrics*. Boston: J. E. Tilton & Company, 1866. Octavo. First Edition. Dark green cloth, spine and front board stamped in gilt, top edge gilt. Corners gently bumped, spiltting at front and rear joints but hinges remain sound. Contains the first book appearance of her famous anthem "Battle Hymn of the Republic," which closes the *Poems of the War* section. Signed on the front flyleaf, *"For dear Mrs. Winkworth, from the Author. Boston, Mass. April 4th, 1873."* Very good. Housed in a custom gilt ruled green cloth and Morocco slipcase. **$600 – $800**



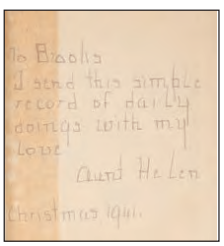

**496. Mr. Hoyle's Games, signed by Edmund Hoyle.** Hoyle, Edmund. *Mr. Hoyle's Games of Whist, Quadrille, Piquet, Chess and Back-gammon, complete, in which are contained, the method of playing and betting at those games, upone equal, or advantageous terms. Including the Laws of the Several Games.* London: Printed for Thomas Osborne, Henry Woodfall, and Richard Baldwin. 16mo. 14 Edition. No date, ca. 1765. Contemporary ruled sheep, extremities rubbed, joints cracked, chipping loss at spine crown. Signed in ink *"Edmund Hoyle"* on the verso of the title page. "No copies of this book are genuine, but what are signed by the author." From the 15th edition (1770) his signature was reproduced from a woodblock. Front flyleaf excised. Previous ownership name on the front pastedown dated 1772. Margins of preliminary leaves slightly toned. Very good. Housed in a custom ¼ Morocco slipcase. **$400 – $600**





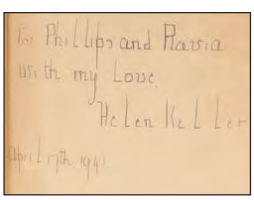

**497. Three books signed by Helen Keller.** Keller, Helen. *Helen Keller in Scotland: A Personal Record Written by Herself*, *Between the Thunder and the Sun* by Vincent Sheean, and *Anne Sullivan Macy: The Story Behind Helen Keller*. Octavos. Books exhibit slight reading and handling wear. Dust jackets exhibit chips and tears with some paper loss at corners and spine panels. Each book is inscribed and signed by Helen Keller in pencil on the front free endpapers thus: *In Scotland*: *"To Brooks, I send this simple record of daily doings with my love. Aunt Helen, Christmas, 1941;"* *Between Thunder*, *"For dear Brooks, Whom this wonder and that miracle will greatly inspire as he beholds the new world in this book and on his travels. Affectionately, Helen Keller. March 2nd, 1945;"* *Anne Sullivan Macy*, *"For Phillips and Ravia, with my love, Helen Keller, April 17th, 1941."* **$600 – $800**

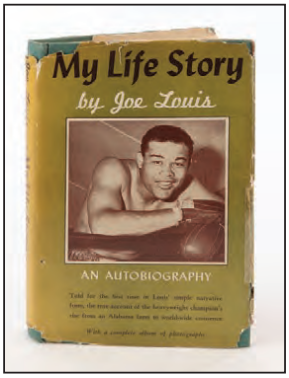


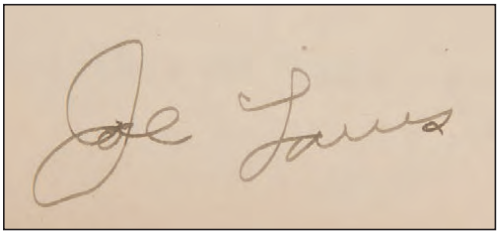





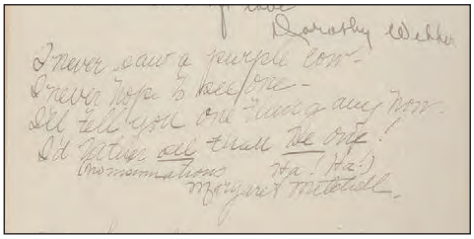


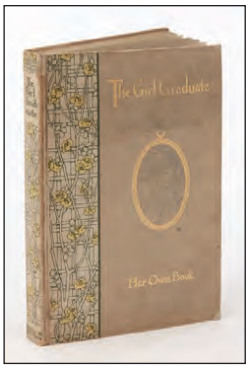




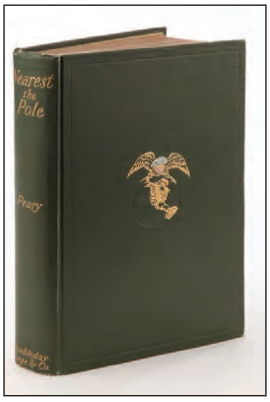



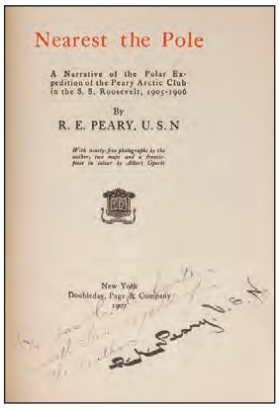

**498.** ***My Life Story*** **by Joe Louis First Edition signed.** Louis, Joe. *My Life Story*. Duell, Sloan and Pearce, New York, 1947. Octavo. First Edition. Green cloth, spine and front board stamped in white. Priced dust jacket exhibits toning at spine panel with chipping and paper loss at the corners and folds. Signed in black ink by Joe Louis on a tipped-in page. Very good. Housed in a custom gilt ruled green cloth and Morocco slipcase. **$200 – $300**



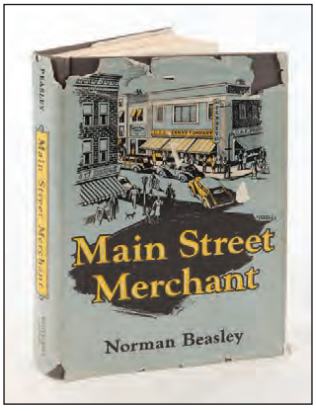

**499.** ***The Girl Graduate*****, 1917 Agnes Scott College yearbook signed by Margaret Mitchell.** *The Girl Graduate: Her Own Book*. Designed and illustrated by Louise Perrett and Sarah K. Smith. The Reilly & Britton Co., Chicago. Octavo. Decorative paper covered boards over cloth stamped with floral motif. A blank scrapbook with sections for autographs, social invitations, etc. Signed with four-line humorous anecdote by Margaret Mitchell on page 44, *"I never saw a purple cow, I never hope to see one, I'll tell you one thing anyhow, I'd rather see than be one! Ha! Ha! Margaret Mitchell."* Contains many other classmate signatures and anecdotes on school life, as well as a collection of photographs and other ephemera from the book's owner. Very good. Housed in a custom grey Morocco slipcase gilt stamped with floral design. **$600 – $800**

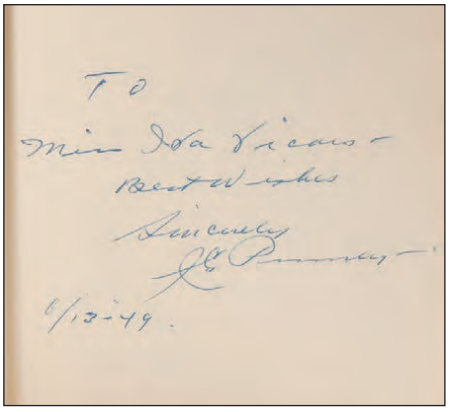


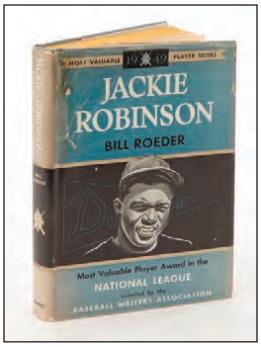


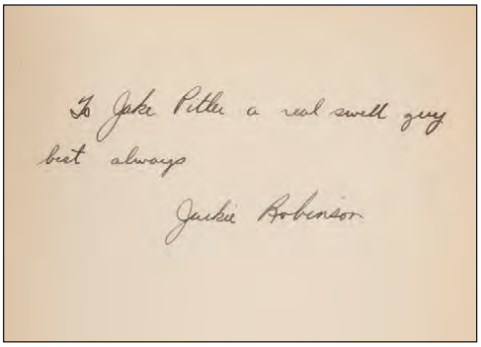

**500.** ***Nearest the Pole*****, First Edition signed by Robert E. Peary.** Peary, U.S.N., Robert E. Nearest the Pole: A Narrative of the Polar Expedition of the Peary Arctic Club in the S. S. Roosevelt, 1905-1906. New York, Doubleday, Page & Company, 1907. Quarto. First Edition. Dark green cloth, spine and front board stamped in gilt. Corner tips and spine ends rubbed, front hinge starting. Foldout map present at rear. Inscribed in black ink on the title page, *"To Jas. C. Colgate, with best regards of the author. R.E. Peary, U.S.N."* Very good. Housed in a custom gilt ruled green cloth and Morocco slipcase. **$200 – $300**



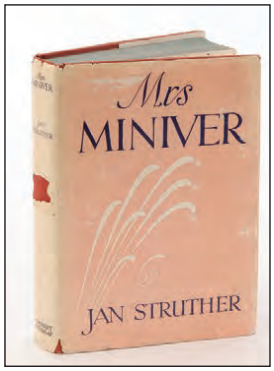



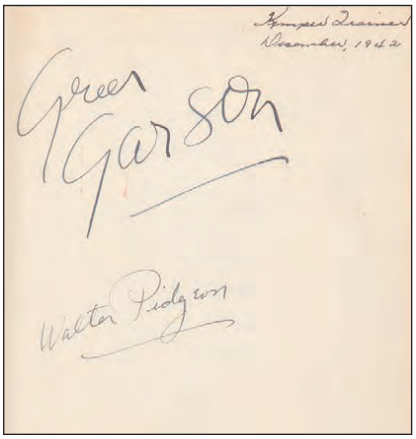

**501.** ***Main Street Merchant*** **signed by J. C. Penney.** Beasley, Norman. *Main Street Merchant: The Story of the J. C. Penney Company*. McGraw-Hill Book Company, New York, Inc., (1948). Octavo. Second printing. Grey cloth, title stamped in gilt. Touch of rubbing at corners. Priced dust jacket is chipped and torn with scotch tape repairs. Inscribed in blue ink on the front free endpaper, *"To Miss Ida Vicars – Best wishes, Sincerely, J. C. Penney, 6/13-'49."* Near fine in worn jacket. Housed in a custom gilt ruled grey cloth and Morocco slipcase. **$200 – $300**



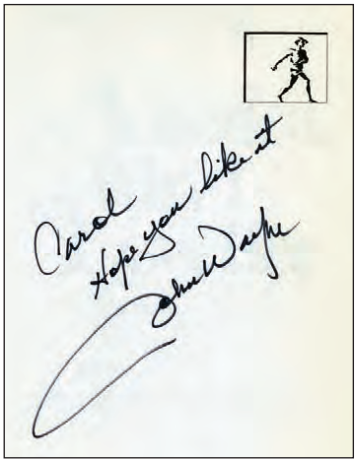



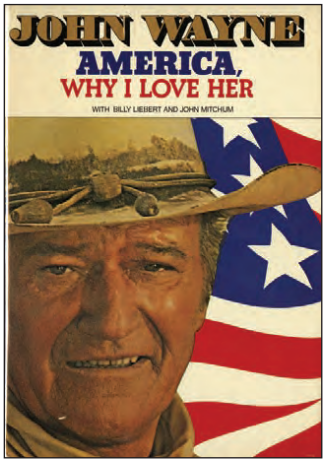

**502.** **Jackie Robinson signed First Edition.** Roeder, Bill. Jackie Robinson. Most Valuable Player Series 1949. New York: A.S. Barnes and Company, (1950). Octavo. First Edition. Pale blue cloth stamped in blue. Exhibits a trace of toning along board edges. Priced dust jacket exhibits fading, slight creasing, creased tear at the front spine panel repaired with scotch tape on the verso. Inscribed on the front free endpaper, "To Jake Pitler a real swell guy, best always, Jackie Robinson." Inscribee's bookplate on the front pastedown. Very good. Housed in a gilt ruled dark blue cloth and Morocco slipcase. **$300 – $500**




**503. *Mrs. Miniver* signed by Greer Garson and Walter Pidgeon.** Struther, Jan. *Mrs. Miniver.* Grosset & Dunlap, New York, (1940). Octavo. Rust red cloth, spine stamped in blue. Dust jacket is faded and worn with 1 in. square chip out of spine panel. Signed on the front free endpaper, *"Greer Garson,"* who played the title role in the 1942 William Wyler film, and *"Walter Pidgeon,"* who played "Clem Miniver." The film swept the 1943 Oscars winning a total of six including Best Actress in a Leading Role, Best Director, and Best Picture. Ownership bookplate on front pastedown and ownership signature at the top right corner of the front free endpaper. Very good. Housed in gilt ruled red Morocco slipcase. **$200 – $300**




**504. *America, Why I Love Her* signed by John Wayne.** Wayne, John with Billy Liebert and John Mitchum. *America, Why I Love Her.* Simon and Schuster, New York, 1977. Quarto. First Edition, first printing. Gold paper covered boards over brown vinyl spine stamped in gilt. Spine ends gently bumped. Tiny chips at spine panel ends. Inscribed in black ink on the front flyleaf, *"Carol, Hope you like it. John Wayne."* A book of patriotic songs and photographs inspired by the nation's Bicentennial. Very good. **$300 – $500**

**505 - 507 No Lot**




**508. Lon Chaney, Sr. portrait signed and inscribed to William Randolph Hearst.** Gelatin silver matte double-weight 8 x 10 in. portrait of Lon Chaney, Sr. from *The Unknown* by Ruth Harriet Louise. Inscribed in black ink on the image, *"To William Randolph Hearst, Most sincerely, Lon Chaney."* Slight silvering, mounting removal remnants on the verso; otherwise, Very fine. **$1,000 – $2,000**




**509. Bela Lugosi portrait signed as "Count Mora" from *Mark of the Vampire*.** Gelatin silver matte double-weight borderless 7 x 8 ½ in. print of Beal Lugosi as "Count Mora" and Carroll Borland as "Luna Mora" standing on a web-strewn staircase from Tod Browning's *Mark of the Vampire* (Universal, 1935). Inscribed by Lugosi in white ink, *"To Mildred Bacher, Sincerely, Bela Lugosi."* Pinholes at upper corner tips, faint silvering; otherwise, Very fine. **$1,000 – $2,000**



**510. Humphrey Bogart portrait signed.** Gelatin silver glossy 8 x 10 in. print of the young actor in suit and striped tie, inscribed at the lower left corner, *"To Charley, good luck, Humphrey Bogart."* Exhibits faint stress creases and handling; otherwise, Fine condition. **$2,000 – $3,000**




**512. River Phoenix portrait signed.** Black and white glossy 8 x 10 in. portrait of the actor inscribed in black ink along the right margin, *"To Jolie, luv ya muchly once in a great while I get a crush, River Phoenix."* Very faint toning along extremities, stress crease at lower left corner tip. Very fine. **$300 – $500**




**511. William F. "Buffalo Bill" Cody portrait signed.** Gelatin silver glossy borderless 7 3/8 x 9 ¼ in. print of the elderly Cody, handsomely dressed in a western-tailored suit and trademark hat. Inscribed in blue ink, *"W.F. Cody, 'Buffalo Bill,' To Cousin Mary Litch, July 7th, 1911."* Exhibits faint stress creases, two small ink spots at upper left, and handling. **$1,000 – $2,000**




**513. Howard Hughes wedding congratulations card to Johnny Weissmuller.** Wedding congratulations card from Howard Hughes to Johnny Weissmuller. Signed in green ink by Howard Hughes, *"Your Fine Pals, Bow Wow & Howard Hughes."* Sent to Weissmuller upon the occasion of his marriage to Maria Brock Mandell Bauman in 1963. Includes original envelope of transmittal addressed in Hughes' hand to *"Coach Johnny Weissmuller"* and postmarked April 24, 1963. Fine. **$300 – $500**



**514. Robert Kennedy portrait signed.** Black and white glossy 8 x 10 in. portrait by Halsman, N.Y. inscribed in black ink, *"For Arthur -- ---, With best wishes, Robert Kennedy."* Very fine. **$400 – $600**




**516. Enrico Caruso portrait signed.** Gelatin silver matte sepia 3 ¼ in. x 5 ½ in. postcard photograph of Enrico Caruso in costume as "Radames" from Verdi's Aida. Boldly signed in ink across the image, *"Enrico Caruso."* Exhibits slight moisture damage on the verso, silvering; otherwise, Fine. **$400 – $600**



**515. Errol Flynn as "Robin Hood" oversize portrait signed.** Gelatin silver matte double-weight borderless10 ¼ in. x 12 ¾ in. portrait of the actor in his role as "Robin Hood" in costume and wielding a sword. Inscribed in black ink, *"To the Boys Club, All my Good Wishes, Errol Flynn."* Tears at upper left edge and lower right edge repaired with tape on the verso and pinholes at upper corner tips. Fine. **$1,000 – $2,000**



**517. Harry Houdini portrait signed.** Gelatin silver glossy 6 7/8 in. x 7 1/8 in. publicity portrait of Harry Houdini peering up at an eagle perched on his shoulder. Inscribed by Houdini in ink, *"The only tame eagle in the world 'Abraham Lincoln,' Houdini, N.Y. Hippodrome Season 1916-1917."* Faint crease at upper right, and handling; otherwise, Fine. **$1,000 – $2,000**










**518. Walker Edmiston extensive archive of 7 screen-used *Time for Beany* show puppets, including the only known hero Cecil in private hands, and other memorabilia.** (KTLA-TV, 1949) This amazing archive represents the Walker Edmiston collection of original *Time for Beany* screen-used puppets and memorabilia. Veteran actor and voice-over artist, Edmiston appeared on dozens of television programs including *Gunsmoke*, *Mission: Impossible*, as well as lending voice talents to *Land of the Lost*, *H.R. Pufnstuf*, and many more. *Time for Beany* was created by animator, Bob Clampett, after he left Warner Bros. where he had been directing theatrical cartoon shorts. Clampett came up with the idea for Cecil when he was a boy, after seeing the top half of the dinosaur swimming from the water in the film, *The Lost World* (1925). It featured the talents of veteran voice actors Stan Freberg as Cecil and Dishonest John, Daws Butler as Beany and Uncle Captain and Walker Edmiston as Billy the Squid. This incredible collection comprises 7 original screen-used puppets: the 26 in. hero Cecil the Seasick Sea Serpent puppet in the original vintage travel case, a white "ghost" Cecil puppet, Chef Wong, Dishonest John, Pop Gun and Clowny puppets, used live on-air by Walker Edmiston, Stan Freberg and Daws Butler in *Time for Beany* as well as a Blunderhead puppet from *Thunderbolt the Wondercolt* (1952). Also includes 6 show-used puppet heads including Buffalo Billy and Spider Web (2) from *Buffalo Billy* (1954), Pop Gun, Captain Huffenpuff and another character. In addition, a very rare solid plaster Cecil statue painted gold, standing 10 in. tall, on the base of which Walker Edmiston has penned in ink *"This is the Cecilia Award that Bob Clampett gave cast members when the show won the Emmy Award. I think there were only ten made – Walker Edmiston"*.

Other highlights are the original KTLA Channel 5 *Time for Beany* silkscreen banner, copyright 1950, measuring 45 in. tall x 58 in. wide, original sketches of Buffalo Billy, Thunderbolt the Wondercolt and Blunderhead by Bob Clampett and others, a Bob Clampett handwritten folder containing notes to Edmiston regarding animal characters, adopting a cartoon style of puppet sculpting, etc., some original on-set photographs and accompanying color scans, original Bob Clampett Studio pass, numerous inter-office memos, Hollywood round-up sheets of name choices for Thunderbolt and Blunderhead, one Beany and one Cecil sterling silver ring given to cast members, one pair of Beany and Cecil earrings given to cast members only by Bob Clampett, original 11 x 14 in. color artwork of Beany and Cecil at school which was used for a jigsaw puzzle (also included), two original color animation cels, three original pen & ink comic strip art pages (one with lower portion cut out), curtains, bedside lamp, talking Dishonest John puppet in original box signed by Walker Edmiston, talking plush Cecil puppet in original box signed by Walker Edmiston, Cecil music box, two Cecil rubber hand puppet, stuffed toy Cecil, miscellaneous cups, Talk to Cecil Adventure Game, tea set, three Beany and Cecil lunch boxes, Cecil bowling set with pins and balls, and two Walker Edmiston signed photographs of most of the puppets in the collection and many other items, too many to mention. Interested bidders are strongly encouraged to view this amazing collection in person. Other than the example on exhibit at The Smithsonian and the Clampett family estate, this is the only hero screen-used Cecil puppet known to exist. **$20,000 – $30,000**









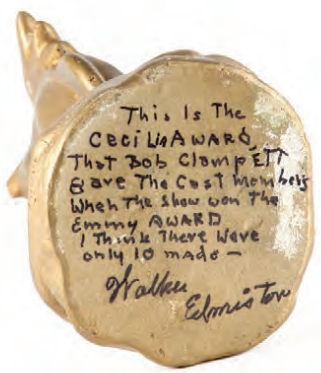

BEANY & CECIL







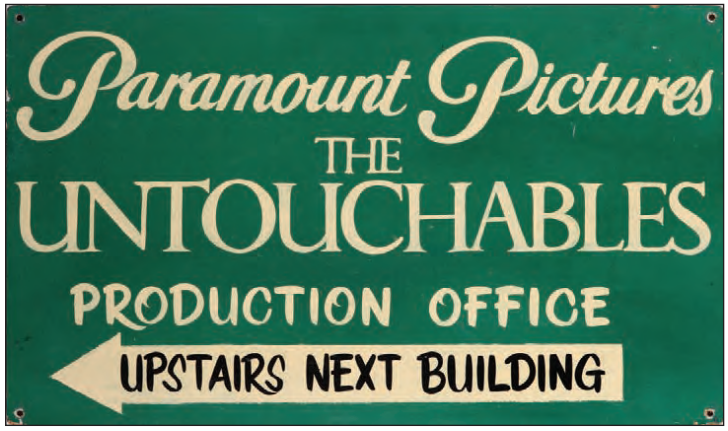

PASS
DAWS BUTLER
STAN FREBERG
LLOYD TURNER
ERV SHOEMAKER
WALK EDMISTON
RALPH LORETZ
CHRIS ALLEN
ROBT. DAHLQUIST
LLOYD BOCKHAUS


This Is The
CECIL AWARD
That Bob Clampett
Gave The Cast Members
When The Show won The
Emmy AWARD
I Think There Were
only 10 made —
Walker Edmiston





**519. Trio of screen-used one-of-a-kind Don Tennant puppets from *Hold'er Newt*, the first puppet show for ABC-TV.** (ABC-TV, 1950) Three hand-made puppets by Don Tennant, Otis, Newton Fig and Nosmo King (left to right), from the pioneering hand puppet show *Hold'er Newt*, which aired for 13 weeks, July-October, 1950, on the Chicago ABC television station, WENR. Created by Don Tennant and inspired by the hit 1950s puppet show *Kukla, Fran and Ollie*, the show was set in a small rural town's general store and featured a cast of colorful characters. "Hold'er, Newt! She's a-rarin'" was an old-time expression referring to calming an excited horse. The puppets were hand-made by Don Tennant, hand-painted and detailed with yarn for hair and have clothes made by hand. Puppets measure 20 in. tall and are housed in a Plexiglass display case. Exhibit only slight wear; otherwise, remarkable condition. Includes a 16mm copy of the original Kinescope of a single episode, the only existing footage of the entire show. **$8,000 – $12,000**




**523. Paramount exterior stage sign from the TV series *The Untouchables*.** (ABC-TV, 1959-1963) Hand-painted wooden sign for the Paramount Pictures production office of *The Untouchables*, the critically acclaimed TV series starring Robert Stack as "Eliot Ness." Measures 14 in. x 24 in. with mounting holes at the corners. Exhibits light scuffing at corners; otherwise, Fine condition. **$800 – $1,200**

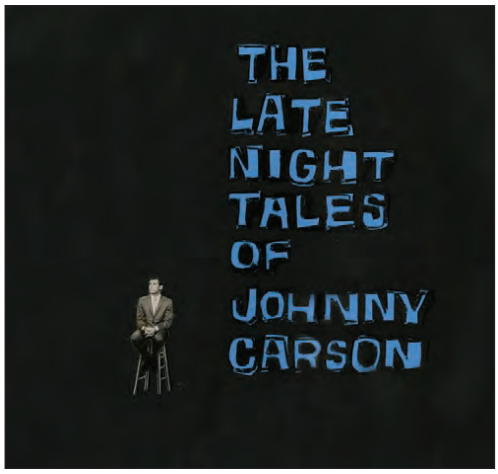



**525. Johnny Carson Rambo wardrobe from *The Tonight Show with Johnny Carson*.** (NBC-TV, 1962-1992) Costume worn by Johnny Carson during his June, 1985 sketch title, "Mr. Rambo's Neighborhood." With *Rambo: First Blood Part II* in theaters, Johnny parodied John Rambo and set him in the familiar background of Mr. Roger's Neighborhood giving kids several pointers on how to be tough. Costume consists of a hand-painted lycra torso with padded muscles and zipper rear closure, camouflage military pants and pair of camouflage headbands. A bit of age toning to the Lycra; otherwise condition is excellent. The costume was donated to the Artists Rights Foundation Auction in 1992 and includes a letter of authenticity from the assistant to the show's producer. **$3,000 – $5,000**






**524. Prop gag from *The Tonight Show with Johnny Carson*.** (NBC-TV, 1962-1992) Johnny Carson once delivered his entire opening monologue with his pants' fly open prompting the propmaster to build this gag. This large pair of pants is lettered "YOUR FLY" and features a rotating window display listing three options: 'IS OPEN," "IS CLOSED," and "SHOULD BE OPEN." Constructed of plywood measuring 66 ½ in. tall x 21 ¾ in. wide x 24 in. deep, painted all black with white and yellow trim. Inscribed by Johnny Carson to the propmaster in ink, *"To Dennis, Thanks, Johnny Carson."* Excellent condition. Special shipping arrangements will apply. **$300 – $500**




**526. Original title cel from *The Tonight Show with Johnny Carson*.** (NBC-TV, 1962-1992) Opening title multi-cel setup for *The Late Night Tales of Johnny Carson* accomplished with trimmed celluloid letters on grease pencil embellished celluloid with affixed gelatin silver glossy trimmed photograph of Johnny Carson seated on a stool. Housed in the original Format Productions Inc. production company mat. Mat exhibits pinholes and wear at corner tips, letter "C" in Carson is loose. **$400 – $600**





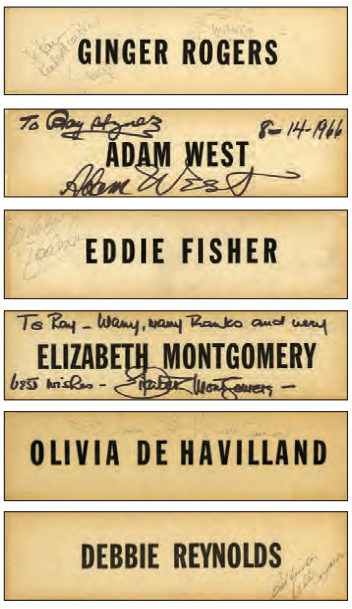




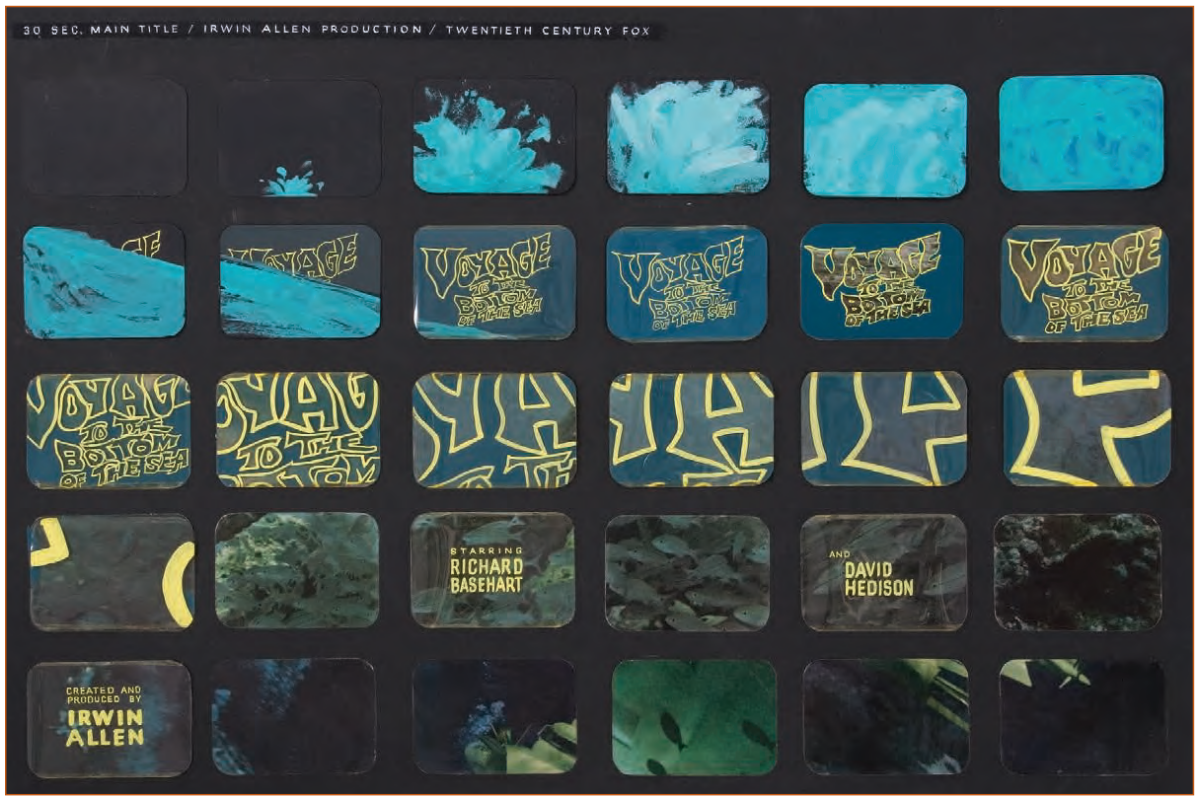

**527. Original title cel from *The Ed Sullivan Show*.** (CBS-TV, 1948-1971) Opening title multi-cel setup for *Mr. Sullivan's Really Really Big Show* accomplished with trimmed celluloid letters on grease pencil embellished celluloid with affixed gelatin silver glossy trimmed photograph of Ed Sullivan in a director's chair. Laid over what appears to be the original airbrushed background starfield with additional hand-painted stars. Housed and sealed within the original Format Productions Inc. production company mat. Mat exhibits pinholes and slight wear at corner tips. **$400 – $600**



**528. Al Lewis "Grandpa" cape from *The Munsters*.** (MCA-TV, 1964-1966) Cape worn by Al Lewis as "Grandpa" throughout the second season of *The Munsters*. Also worn in the color Universal feature film, *Munster, Go Home!* (1966). With small internal apothecary pockets to hold his bottles of potion ingredients, magic pills, etc. With letter of provenance from Stephen Cox, well known *Munsters* historian and author of *The Munsters: TV's First Family of Fright*. **$8,000 – $12,000**




**529. Collection of 50+ signed dressing room door plaques from the TV series *The Hollywood Palace*.** (ABC-TV, 1964-1970) Printed cardboard door plaques, each star has signed his/her respective card including Milton Berle, George Burns, Elizabeth Montgomery, Olivia De Havilland, Ginger Rogers, Tony Randall, Adam West, Ray Bolger, Debbie Reynolds, Eddie Fisher, Phil Silvers, Arthur Godfrey, Rosemary Clooney, Buddy Hacket and many more. Most are inscribed "To Ray," who appears to have been one of the backstage crew. They exhibit some toning, pinholes at corners; otherwise, condition remains very good. **$600 – $800**

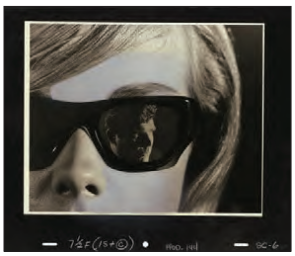



**530. Opening title credits storyboard for *Voyage to the Bottom of the Sea*.** (ABC-TV, 1964-1968) Original storyboard artwork used for the opening credit sequence of the TV series and featuring several small original paintings, accomplished in gouache, each measuring 4 in. x 2 ½ in. and some with clear acetate overlays with hand-painted credits. These small storyboards are mounted to a 30 in. x 20 in. sheet of black matting board, with title at the upper right, "30 Second Main Title / Irwin Allen / Twentieth Century-Fox." **$2,000 – $3,000**











**531. *Honey West* main title sequence camera art, many signed by Anne Francis.** (ABC-TV, 1965-1966) Collection of 11 gelatin silver matte 8 x 10 in. stills mounted to 10 ½ in. x 12 ½ in. pegged animation card stock, being the camera art used as the opening main title sequence for *Honey West*, the crime drama TV series starring female private detective, Anne Francis, partner John Ericson as "Sam Bolt," and one of her pet ocelot, Bruce. Many of the stills feature tempera retouching and enhancement, some with celluloid overlays and six are signed in ink by Anne Francis. Handwritten production notations in crayon in the lower margins. Includes four star credit and title designs in crayon, graphite and colored pencil on 10 ½ in. x 12 ½ in. animation paper. Fine; with handling. **$2,000 – $3,000**



**532. Bill Mumy "Will Robinson" tunic from *Lost in Space*.** (CBS-TV, 1965-1968) Screen-used tunic worn by Bill Mumy as "Will Robinson." This tunic was screen-worn in the last five episodes of Season 1 and throughout the color Season 2. It retains its original dance strap, zippers and buttons and has never before been offered to the public. **$8,000 – $12,000**





**533. Barbara Stanwyck "Victoria Barkley" period gown from *The Big Valley*.** (ABC-TV, 1965-1969) Beautiful gown of purple brocade with lavender chiffon neckline and sleeves worn by Barbara Stanwyck as Barkley family matriarch, "Victoria Barkley," during Audra's birthday party in the Season 1 episode, "My Son, My Son." Hook-and-eye and snap closures at the rear. No internal label. The chiffon is uniformly faded from its original purple to a muted mauve/lavender color; otherwise, Excellent condition. **$800 – $1,200**

**534. No Lot**





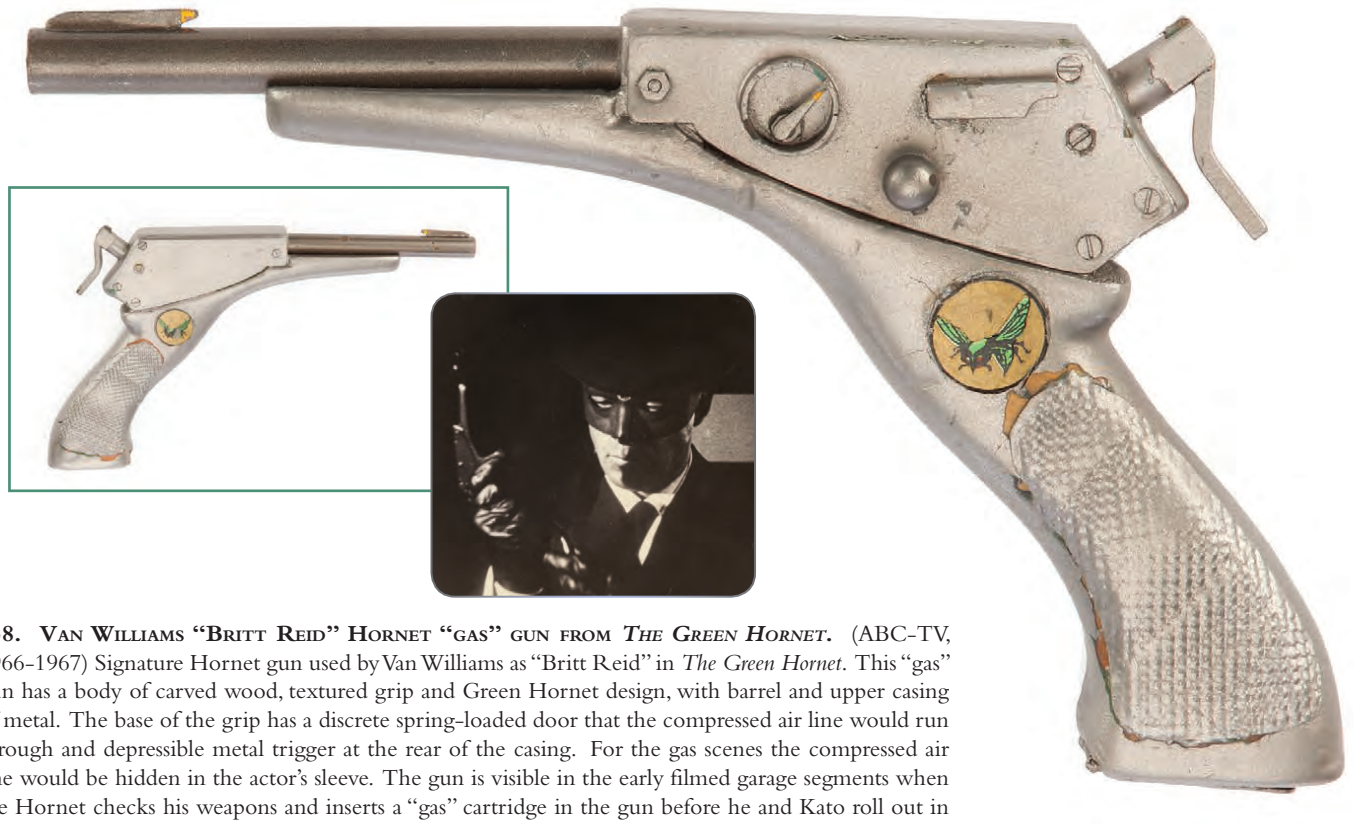
**535. Robert Conrad smoking jacket from *The Wild Wild West*.** (CBS-TV, 1965-69) Burgundy velvet style smoking jacket worn by actor Robert Conrad as Secret Service agent, "James T. West," in various episodes of *The Wild Wild West* and worn regularly in scenes aboard his private railroad car. Internal Western Costume label typewritten "2752-2 Robert Conrad #2 [waist] 30 [inseam] 29". It exhibits evidence of frog closure removal at the front of the jacket where it was altered for subsequent use. While there are numerous examples of Conrad's full suits, this may be the only smoking jacket worn and certainly the only one ever to surface from the TV series. An instantly recognizable screen-worn wardrobe item from this popular series. Featured in Danny Biederman's book *The Incredible World of SPY-Fi,* and on display in the SPY-Fi traveling exhibit, which has been touring U.S. museums since 2000. **$2,000 – $3,000**

**536. No Lot**





**537. Van Williams "Britt Reid" Hornet sting from *The Green Hornet*.** (ABC-TV, 1966-1967) Signature Hornet sting weapon used by Van Williams as "Britt Reid" in *The Green Hornet*. Constructed of a 1 in. diameter metal extandable baton with lockable collar at the top end and discrete folding handle. The black metal baton is painted gold at each end, adorned with faux green gems and topped by a brass cap with black button-shaped screw. This sting is unique in that it has a more edged bolt-like button that is clearly visible in the *Batman* crossover episode, "A Piece of the Action." The sting is 12 in. long when closed and extends to a full 32 in. long. Includes a a still from the episode showing Williams holding the sting and a letter of provenance stating it was obtained from a 20th Century-Fox studio teamster. **$6,000 – $8,000**

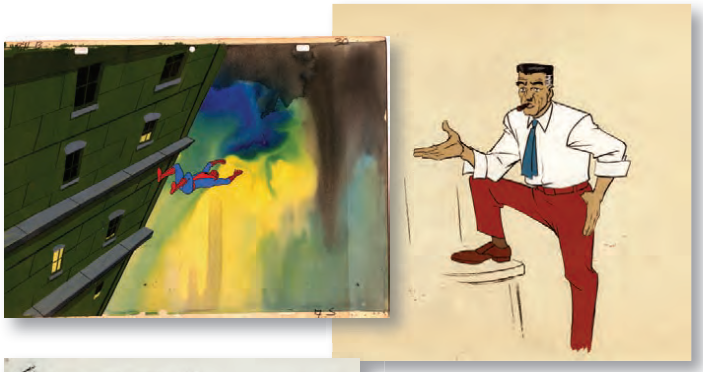


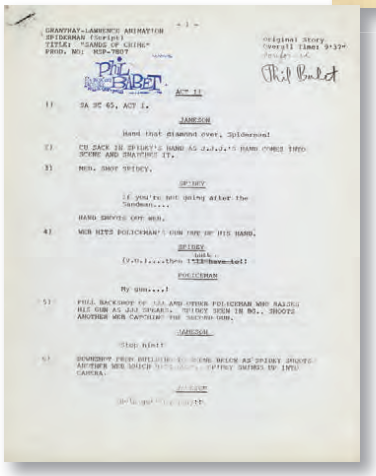
**538. Van Williams "Britt Reid" Hornet "gas" gun from *The Green Hornet*.** (ABC-TV, 1966-1967) Signature Hornet gun used by Van Williams as "Britt Reid" in *The Green Hornet*. This "gas" gun has a body of carved wood, textured grip and Green Hornet design, with barrel and upper casing of metal. The base of the grip has a discrete spring-loaded door that the compressed air line would run through and depressible metal trigger at the rear of the casing. For the gas scenes the compressed air line would be hidden in the actor's sleeve. The gun is visible in the early filmed garage segments when the Hornet checks his weapons and inserts a "gas" cartridge in the gun before he and Kato roll out in Black Beauty. The guns went through three different paint schemes until one was found that would photograph best on screen. Measures 9 ½ in. long x 5 in. tall and is painted silver. Exhibits some paint chips around the grip. Includes a a still from the episode showing Williams holding the gun and a letter of provenance stating it was obtained from a 20th Century-Fox studio teamster. **$8,000 – $12,000**





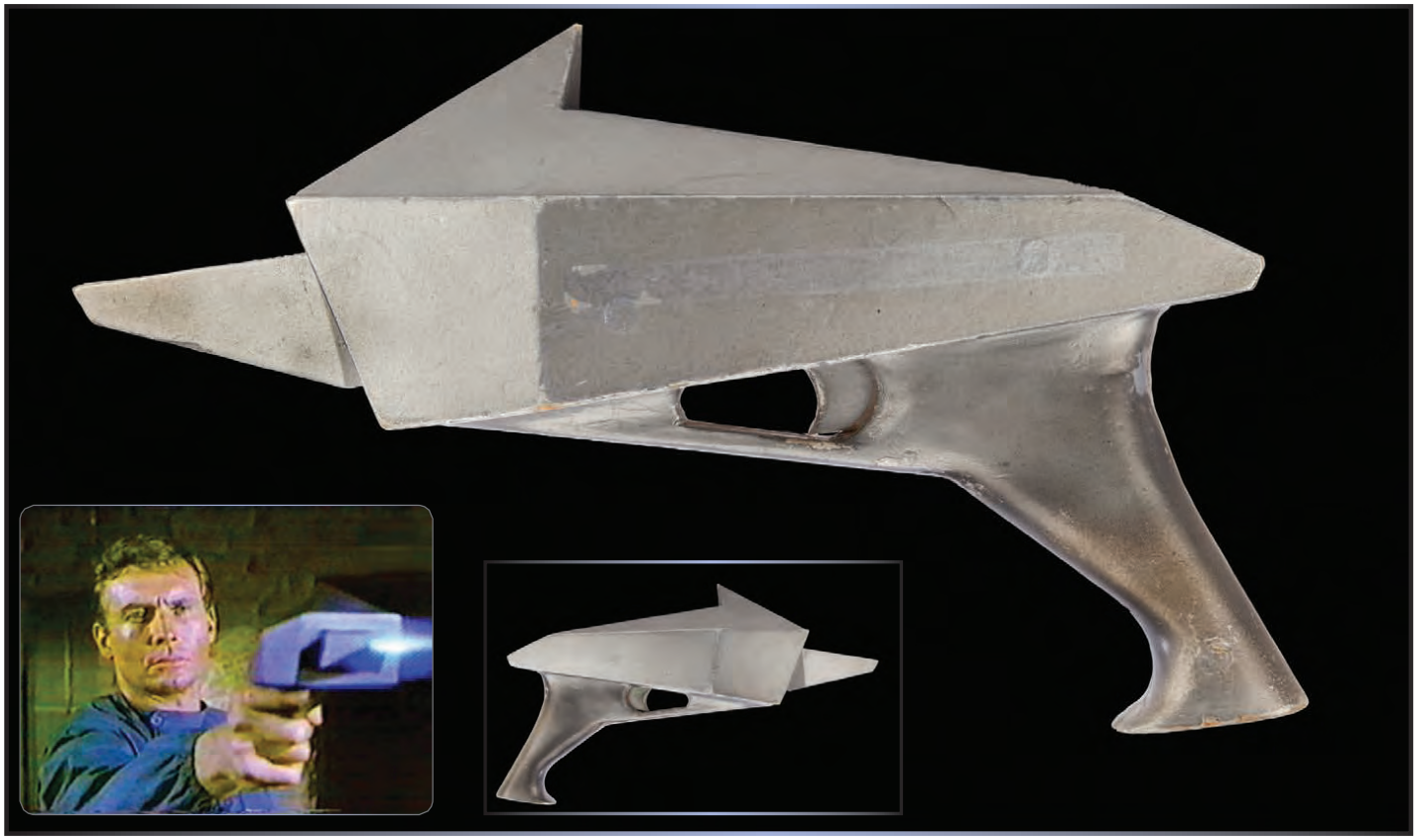
**539. BURT WARD "ROBIN" SHOES FROM *BATMAN*.** (ABC-TV, 1966-1968) Distinctive green suede "winged" ankle boots worn by Burt Ward as "Robin" in Batman. They feature four eyeholes and 3-snap rear closure at the heel. Approx. a men's size 8 measuring 10 in. long. They exhibit slight wear due to age, a few short tears at closures, trace of fading at the toes; otherwise, condition is remarkable.
**$2,500 – $3,500**





**541. ORIGINAL PRODUCTION CELS, ORIGINAL HAND-PAINTED RALPH BAKSHI BACKGROUND AND SCRIPTS FROM *SPIDER-MAN*.** (ABC-TV, 1967-1970) Pair of original production animation cels of Spider-Man and J. Jonah Jameson, together with a rare original hand-painted Ralph Bakshi watercolor background. Includes dialogue scripts for the episodes "Sands of Crime," "The One-Eyed Idol," and "Mannequin."
**$2,500 – $3,500**

**542. NO LOT**



**540. LARGE "INVADER" PISTOL FROM TV SERIES *THE INVADERS*.** (ABC-TV, 1967-1968) This exceedingly rare "raygun" pistol was used by the alien "invaders" in their battle against earth human David Vincent, portrayed by Roy Thinnes. Constructed of silver painted wood, 12" x 4" with functional trigger, which recoils the front barrel when squeezed (effects department would add in a "laser blast" in post-production). Familiar with television success as producer of such hits as *The Fugitive, The FBI,* and *Streets of San Francisco*, this was Quinn Martin's first foray into science-fiction, which fans and historians alike consider to be among the finest work in the genre. Very Minor paint rubbing along sharp edges, else Fine as screen-used.
**$6,000 – $8,000**









**543. Commodore Goddard "blinker" puppet head from the 1967 TV series, *Captain Scarlet and the Mysterons*.** (ITC, 1967-1968) Commodore Goddard appeared in 8 episodes of the show before being used in the subsequent Series of *Joe 90* and *Secret Service*. The head is most famous as the character Commodore Goddard from the episode "The Trap" it was also the lead character of Major Buchanan "Buck" Gravenor in the episode "Treble Cross." This articulated head is a "blinker" used when the character needed to close its eyes, i.e. sleeping or a death scene. Constructed of resin skin, hand-painted and detailed with real hair for the head, eyebrows and eyelashes, hand-painted and clear-coated eyes. It is in fantastic original condition including, eyes, front wig and solenoid, and is notable for not being repainted for subsequent series unlike the majority of the puppets. The back of the head has been rebuilt and re-wigged with original mohair by one of the series original sculptors. Measures approx. 4 ¼ in. tall and is mounted on a body and costume that is a recreation of the original as he appeared on screen (collar button detached but present). Measures 16 in. tall on wooden base. Provenance: originally sold as Lot 42 of the 1995 Phillips auction of puppets from the collections of Sylvia Anderson, Mary Turner and John Reid. **$25,000 – $35,000**





**544. Original first season "Wonder Woman" bracelets from *Wonder Woman*.** (ABC-TV, 1975-1979) Lynda Carter "Wonder Woman's" signature crime fighting accessories, these are the original first season bracelets worn during the thrilling bullet deflection sequences. Constructed from custom-shaped aluminum and lined with soft padding for comfort (lining detached from one). Painted a soft metallic blue with large prominent red star and five small stars. They measure 3 in. tall x 3 in. wide at the widest part. Comes with LOA from property master Guy Bushman. **$4,000 – $6,000**







**545. Original first season "Wonder Woman" hero "swinging" Golden Lasso of Truth from *Wonder Woman*.** (ABC-TV, 1975-1979) Lynda Carter "Wonder Woman's" most recognizable crime fighting accessory, this is her hero Golden Lasso of Truth, a rope that forces anyone it captures to obey and tell the truth. The version is not the wardrobe piece attached to her costume, rather this is the lasso used to catch the bad guys. Wonder Woman would pull the small lariat from her belt and swing it around her head then it would cut as the stunt coordinator threw this lasso around the bad guys, hand the rope to Lynda off-camera and the scene would continue. The length of rope has a golden hue and measures approx. 23 ft. long. Comes with LOA from property master Guy Bushman. **$6,000 – $8,000**









**546. Lynda Carter "Wonder Woman" original $2 bill used and kissed on-screen in the first season episode "Last of the Two Dollar Bills" in *Wonder Woman*.** (ABC-TV, 1975-1979) Screen-used Series 1953 C Red Seal $2 bill kissed on-screen by Lynda Carter as "Wonder Woman" in the Season 1, episode, "Last of the $2 Bills." In this episode Wonder Woman investigates a Nazi plot to flood the American economy with counterfeit $2 in otder to destabilize the American war effort. The bill features Lynda Carter's prominent red lipstick mark. Comes with LOA from property master Guy Bushman. **$300 – $500**






**547. Penny Marshall "Laverne DeFazio" Shotz Brewery smock from *Laverne & Shirley*.** (ABC-TV, 1976-1983) Shotz Brewery smock with signature large monogrammed "L" above the left breast pocket and worn by Penny Marshall as "Laverne DeFazio," the milk-and-Pepsi drinking half of the female duo, *Laverne & Shirley*. The large letter "L" is made of dark blue felt and sewn-on and the smock has the Shotz Brewery beer stein logo on the right breast. Six buttons with discrete snap closure at the front and internal Shane permanent press uniform label. A few light smudges on the sleeves; otherwise, Excellent condition. **$2,000 – $3,000**







**548. Red Squadron Starfighter helmet from *Buck Rogers in the 25th Century*.** (NBC-TV, 1979-1981) Red Squadron Starfighter helmet of molded plastic with applied red stripe and lightning bolt decals. The sides are adorned with polyfoam devices, painted red, white and black, with trimmed metal mesh inserts and white Styrofoam insert. Exhibits a few light scuffs but remains in excellent condition. **$600 – $800**




**549. *CHiP's* cast and crew badge.** (NBC-TV, 1977-1983) Seven-point star California Highway Patrol Traffic Officer "CHiPs" 15 gold badge by Entenmann-Rovin Co., Pico Rivera, Calif. Measures 2 7/8 in. from point to point. **$200 – $300**



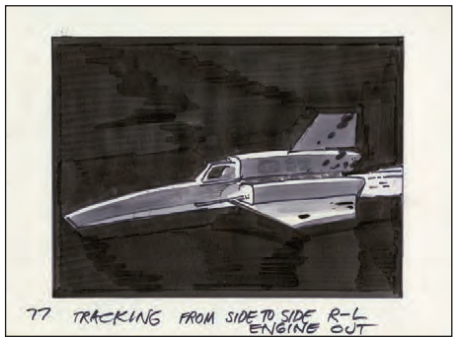


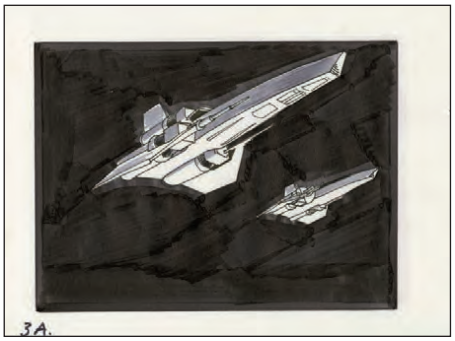
**550. Joan Collins "Alexis Carrington Colby" fur-trimmed jacket and skirt from *Dynasty*.** (ABC-TV, 1981-1989) 3-button jacket with fur sleeves and long skirt, of deep plum velvet, worn by Joan Collins as "Alexis Carrington Colby" in Season 5, episode "The Heiress" of *Dynasty*. It features Velcro closure to allow Michael Nader "Dex Dexter" to rip it open and ravish Collins on her bed in one of the sexiest moments in TV history. No internal tags or labels. Condition is excellent. **$1,000 – $1,500**

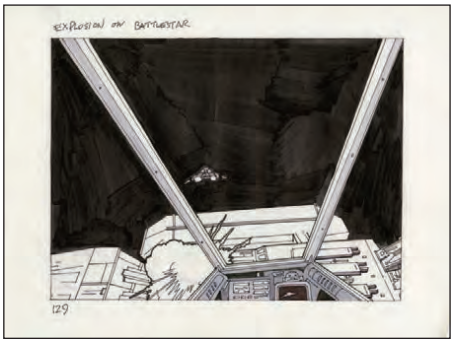


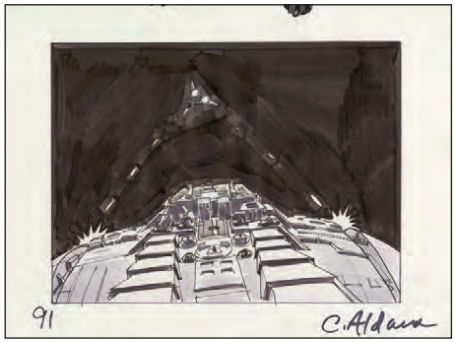

**551. Hazzard County Jail sign from *The Dukes of Hazzard*.** (CBS-TV, 1979-1985) Aluminum sign measuring 16 in. x 24 in. and painted in black letters, "Hazzard County Jail Sheriff Roscoe P. Coltrane." Two mounting holes for attachment to the building. Exhibits slight scuffs and scratches but remains in very good condition. **$600 – $800**

**552. No Lot**



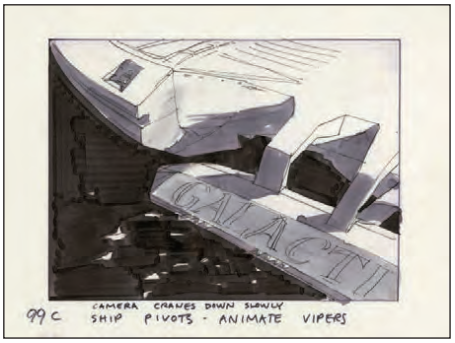



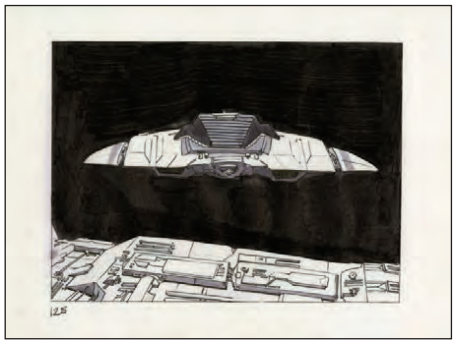



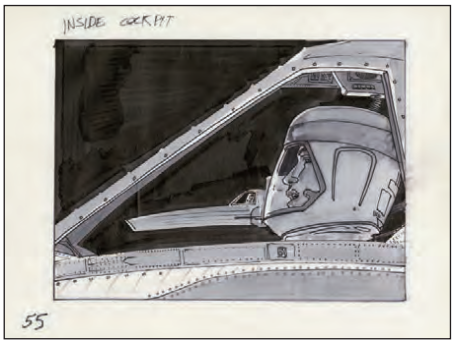



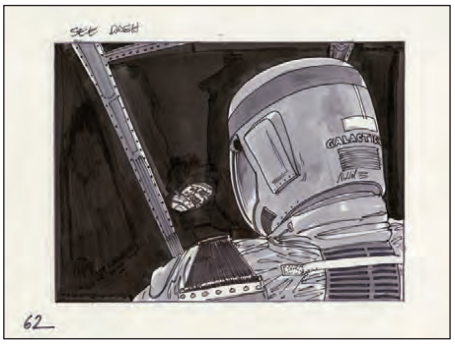


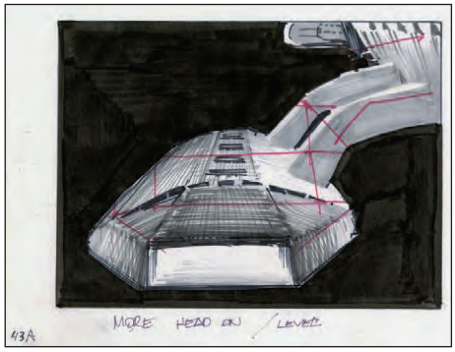


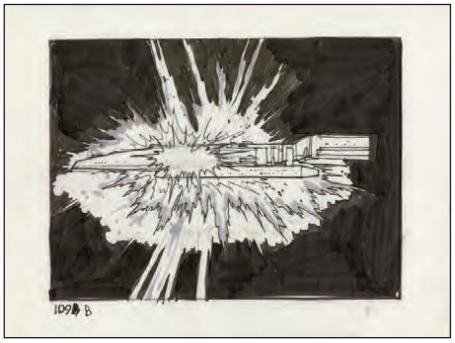


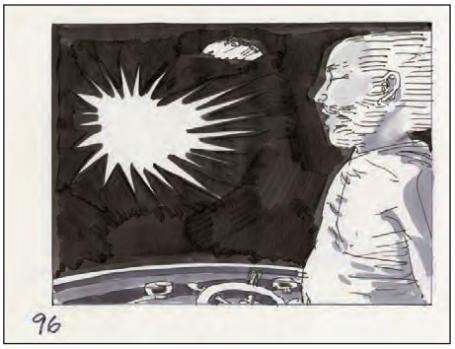










**553. Archive of 150+ storyboard art and conceptual sketches from *Battlestar Galactica* pilot.** (ABC-TV, 1978) An exceptional archive of 80+ storyboards, most by Carl Adana, accomplished in ink, gouache and marker on leaves of artist vellum and illustration paper measuring approx. 9 in. x 12 in. They feature sequences of Vipers and Cylon Raiders battling, Battlestars, Ovions, the Cylon attack on Caprica, Quorum of Twelve, Viper pilots and other characters, and many other scenes. Many are signed by the artist and a number of them include handwritten notations in the margins with details on camera angles, tracking and other aspects of filming. Also included are 70+ concept design sketches on similar vellum or illustration paper, being rough sketches for various characters, scenes, ships, creatures and other details. A fantastic collection and veritable mother lode of storyboards and conceptual material for this cult favorite series. **$6,000-$8,000**











**554. Prop "Egg" space transport craft from opening season of *Mork and Mindy*.** (ABC-TV, 1978-1982) A variety of "Egg" props were created for different effects shots throughout the series *Mork and Mindy*, as they represented the form of space travel both for Orkans like Mork, and also for supplies as this egg was used. It is seen lowering slowly to Earth delivering Mork's suitcase in the first episode (please note a jump cut occurs to a "breakable" version which Mork destroys in retrieving his shipment). As this is a very sturdy and seriously constructed prop, it is assumed it has other appearances throughout the course of the series, especially as it is also a miniature version with square trap door of Mork's primary travel egg. White-gessoed fiberglass, wood, and metal-rod construction, 40" high x 28" wide with removable, fitted trap door on side. Acquired directly from Paramount following the series' end. **$6,000 – $8,000**

**555. Robin Williams "Mork from Ork" signature space-suit costume designed by Robert Fuca for *Mork and Mindy*.** (ABC-TV, 1978-1982) Heavy crimson stretch-wool ski-suit fabric with chain-link collar and cuffs, silver lamé patches, gloves, and boots, shoulder epaulets, and zipper and Velcro closures. Designed by Robert Fuca for Robin Williams in his iconic breakout role as "Mork" in *Mork and Mindy.* The only marking inside in black fabric pencil reads "1 OLD," as this is believed to be the earliest suit worn by Williams in the series. To the best of our knowledge, this is the only hero "Mork" spacesuit costume to ever come up for public auction. Produced by Gary Marshall and written by some of the best comic minds in television, *Mork and Mindy* was not only a top-rated hit for the duration of its run, it established Robin Williams as a household name for his unique anarchic comedy. Minor surface wear to lamé, most noticeable on front patch; else Fine, virtually as screen-worn. Acquired directly from Paramount following the series' end. **$40,000 – $60,000**

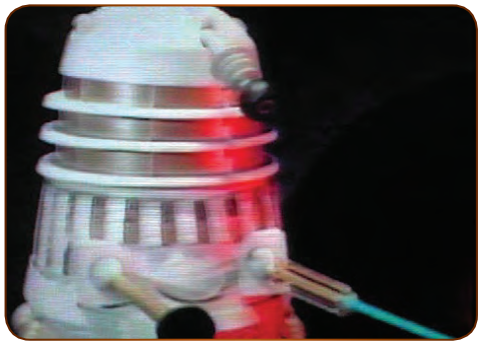






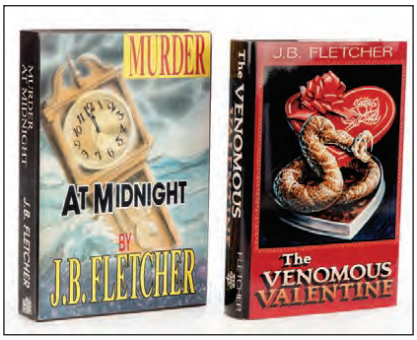
**556. Michael J. Fox "Ohio" shirt worn during the opening credits and episodes of *Family Ties*.** (NBC-TV, 1982-1989) Michael J. Fox "Alex Keaton" heathered grey "OHIO" t-shirt worn in the Season 2 episode "Speed Trap" and the Season 3 episode "Here We Go Again." Accompanied by LOA from Sportsrobe/Sports Studio stating the shirt was made for Fox to wear in the opening credits sequence and episodes of the series. **$400 – $600**

**557 - 558 No Lot**



**559. Screen-used miniature Dalek from the *Doctor Who* episode "Revelation of the Daleks".** (BBC-TV, 1963-1988) Screen-used miniature Dalek, the fictional race of extraterrestrial mutants from the British sci-fi series, *Doctor Who*. Made by the BBC visual effects department for the 1985 episode, "Revelation of the Daleks," this unique piece is the only special effects Dalek miniature that was ever made for the classic series that ran from 1963-1988. Constructed of molded plastic with styrene and mesh detailing, it features a rotating turret head, ball-and-socket swivel gun and extending plunger arm. Measures 12 in. tall x 8 ½ in. long and is completely hand painted and detailed. Electronics are present for illumination of two lights on the head via 9V battery. A fantastic, instantly recognizable prop from this cult series. **$10,000 – $12,000**









**560. Pair of Jessica Fletcher prop books from *Murder, She Wrote*.** (CBS-TV, 1984-1996) Pair of prop books "written by" celebrated mystery writer and crime-solver, "Jessica Fletcher," played by Angela Lansbury: *Murder at Midnight* and *The Venomous Valentine*. One is a block of wood with applied color illustrations, the other is a real hardcover book, *Plausible Denial: Was the CIA Involved in the Assassination of JFK?*, by Mark Lane, with production-made dust jacket. Both with Lansbury's photo on the rear panels. **$300 – $500**

















**561. Collection of 5 puppets from *Gumby Adventures*.** (TCF-TV, 1988-2002) Collection of five (5) puppets from the show including W. C. Fields policeman with uniform, pistol and badge, chess piece policeman and chess piece squire of pliable wax-based clay, horse of foam over metal armature and sorcerer of foam latex arms, wax-based clay head and robe. Measure approx. 6-10 in. tall. Exhibit slight wear but remain in very good condition. **$600 – $800**

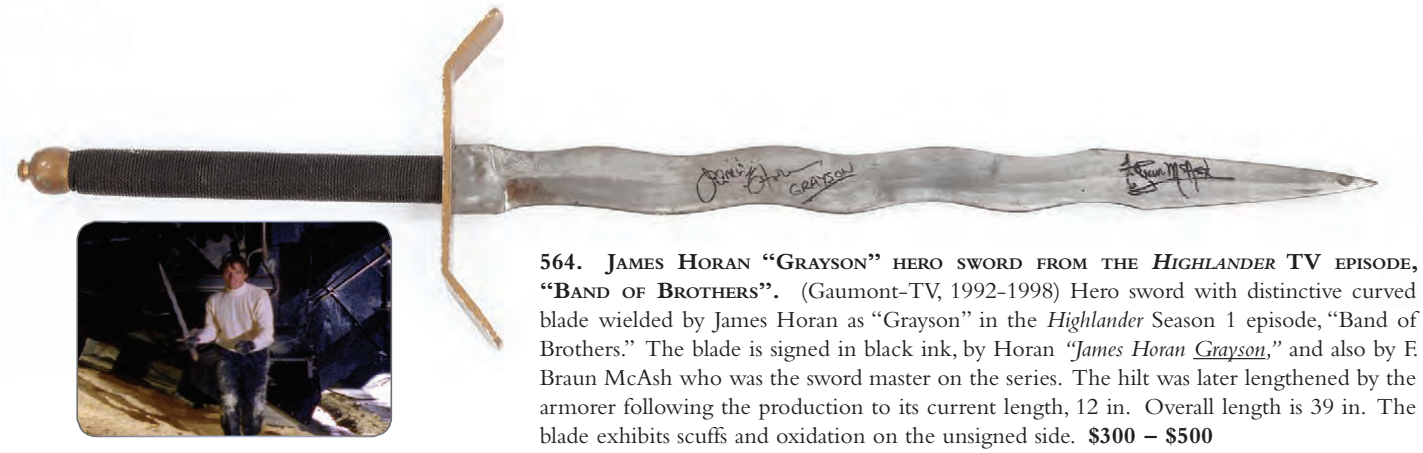



**562. Collection of scripts and animation production materials for 2nd and 3rd seasons of *The Simpsons*.** (Fox-TV, 1989-) Six large 3-ring binders containing 17 scripts for episodes from the 2nd and 3rd seasons. Accompanying each script are approx. 50 pages of animation production materials including details on retakes, revisions, storyboard conflicts, character suggestions, miscellaneous production reports, etc. Season 2 episodes include "Dead Putting Society," "Itchy and Scratchy and Marge," "Bart Gets Hit by a Car," "One Fish, Two Fish, Blowfish, Blue Fish," "Principal Charming," Oh Brother, Where Art Thou?" "Old Money," "Brush with Greatness" and "Lisa's Substitute." Season 3 episodes include: "Bart the Murderer," "Homer Defined," "Like Father, Like Clown," "Lisa's Pony," "Saturdays of Thunder," "Flaming Moe's," "A Streetcar Named Marge," "Colonel Homer" and "Black Widower." Many contain colored revision pages and a few scripts are annotated with dialogue and other changes. Binders are slightly dust soiled and a there is a trace of moisture remnants to some pages; otherwise, condition remains Very good overall. **$600 – $800**



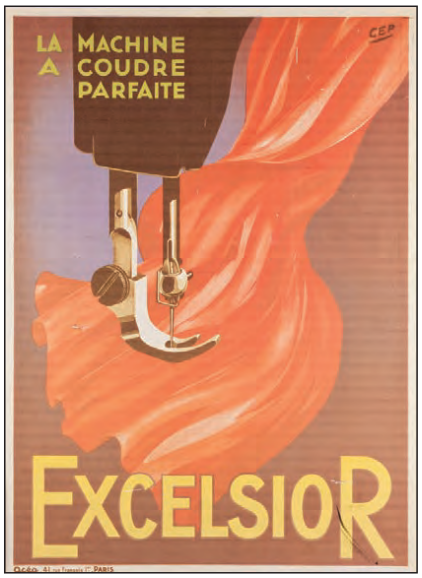
**563. Dolly Parton red dress worn in a TV appearance.** Custom-made red polyester dress with integral lace and tulle skirt and matching apron, with rear zipper and snap closure. Worn by Dolly Parton in a TV appearance, likely *Wild Texas Wind* (1991) or musical special from that time. No internal label. Accompanied by an original Polaroid wardrobe continuity photo of Dolly wearing the dress. Skirt exhibits a few short tears; otherwise Excellent condition. **$600 – $800**








**564. James Horan "Grayson" hero sword from the *Highlander* TV episode, "Band of Brothers".** (Gaumont-TV, 1992-1998) Hero sword with distinctive curved blade wielded by James Horan as "Grayson" in the *Highlander* Season 1 episode, "Band of Brothers." The blade is signed in black ink, by Horan *"James Horan Grayson,"* and also by F. Braun McAsh who was the sword master on the series. The hilt was later lengthened by the armorer following the production to its current length, 12 in. Overall length is 39 in. The blade exhibits scuffs and oxidation on the unsigned side. **$300 – $500**







**565. Excelsior sewing machine print from Rachel's room in *Friends*.** (NBC-TV, 1994-2004) Reproduction print of a vintage French Excelsior sewing machine advertising poster that hung on the wall in Rachel's bedroom in Monica's apartment. Print measures approx. 23 in. x 31 in. and housed in a simple metal frame with blue mat, overall dimensions are 28 in. x 40 in. Exhibits scuffs, shallow scrape at lower right and puncture hole at center left. Purchased at the Rose Bowl swap meet by set decorator Greg J. Grande. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**








**567. Mulder and Scully screen-used prop FBI ID tags from *The X-Files*.** (FOX-TV, 1993-2002) David Duchovny "Fox Mulder" and Gillian Anderson "Dana Scully" prop FBI hanging ID tags of a laser copy photo insert with character signature, within a clear vinyl pouch with clip. Screen-used in various episodes of the first 5 seasons of the series. Include COAs from Ken Hawryliw, Prop Master for the series' first five seasons. **$600 – $800**





**566. Laurel aand Hardy poster from Joey and Chandler's apartment in *Friends*.** (NBC-TV, 1994-2004) Printed photograph of Stan Laurel and Oliver Hardy from their film *Leave 'Em Laughing* (1928) that hung on the wall of Chandler and Joey's apartment. On foam core mount measuring 26 ½ in. x 39 in., it bears a Hollywood Studio Gallery label on the verso. Exhibits mouting holes at three corners, wooden mounting blocks on the verso, light scuffs and gentle bumps along the extremities. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**

**568.** No Lot

**569.** No Lot



**570. Monica's frame around the door from *Friends*.** (NBC-TV, 1994-2004) Certainly one of the most iconic pieces of set decoration from the series is this pale golden yellow frame from Monica's apartment door. Originally the frame held glass that was broken by set decorator Greg J. Grande while dressing Monica's apartment. Instead of using it as a picture frame he decided to use it around the peephole of the door and it became a fan favorite ever since. The frame was also depicted on the Complete First Season DVD packaging. Constructed of papier-mâché and measures 11 in. x 13 ½ in. The frame is slightly brittle at the upper and lower mounting holes; otherwise, sound and in Very good condition. Includes a LOA from Greg J. Grande, set decorator on the show. **$1,500 – $2,000**



**571. No Lot**




**573. Monica's pickle jar from *Friends*.** (NBC-TV, 1994-2004) Homemade Pickles 1¢ crockery jar and seen in almost every episode as it sat atop Monica's kitchen counter. Measures 9 in. tall x 10 in. in diameter. Exhibits faint cracks in the glaze; otherwise, Excellent condition. Purchased at the Rose Bowl swap meet by set decorator Greg J. Grande. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**

**572. No Lot**




**574. Exclusive cast gift of bobblehead dolls of entire *Friends* cast.** (NBC-TV, 1994-2004) Given as an exclusive gift to the cast, producers and crew of *Friends*, this is a complete set of six bobbleheads of each character: Monica, Rachel, Phoebe, Joey, Chandler and Ross. Custom-created by set decorator Greg J. Grande as Christmas presents. Constructed of resin, each meticulously hand-painted and detailed in the character's likeness. Measure approx. 6 in. tall and mounted to a black wooden base with Plexiglass cover. Overall dimensions are 20 in. long x 9 in. tall x 6 ½ in. deep. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**



**575. Limited edition Nike tennis shoes *Friends* 2nd Season crew gift.** (NBC-TV, 1994-2004) Nike limited edition men's tennis shoes branded with the *Friends* logo on the heel and "2nd Season" on the tongue. Distributed as an exclusive crew gift. Men's size 10 ½. As new and never worn. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**




**577. Snow globe cast only Christmas gift from *Friends*.** (NBC-TV, 1994-2004) Exclusive snow globe Christmas gift given to select members of the cast and crew for Season 9. The limited edition globe contains the interior of Central Perk complete with orange couch, green chair and storefront and mounted to a custom wooden base printed "Friends" in white. Measures 5 in. tall x 3 ½ in. in diameter. Excellent, unused condition. Includes a LOA from Greg J. Grande, set decorator on the show. **$200 – $300**







**576. Jouets rocking horse print from Monica's room in *Friends*.** (NBC-TV, 1994-2004) "Aux Buttes Chaumont Jouets et Objets Pour Etrennes" reproduction print of a vintage French rocking horse advertising poster that hung behind the television in Monica's apartment. During the pilot episode a beaded religious tapestry was hung behind the TV, but the producers opted for something else. Set decorator Greg J. Grande scrambled for an idea and found a this vintage poster in a book, so a photograph was taken and blown up to poster size where it hung for 10 seasons. Measures 32 in. x 45 in. and housed in a simble blonde wood frame. Excellent condition. Includes a LOA from Greg J. Grande, set decorator on the show. **$800 – $1,200**



**578. Custom art piece of Las Vegas from Joey's apartment in *Friends*.** (NBC-TV, 1994-2004) Custom Las Vegas art piece by artist Fredric Prescott titled "Vegas Wedding" that sat in Joey's apartment in the episode, "The One Where Joey Moves Out." It features the Vegas skyline and newlyweds in convertible. The Elvis figure and convertible are mounted on pendulums. Constructed of steel with neon lights discretely hidden in the building, the whole piece illuminates in an impressive manner when plugged in. The piece is signed in weld "Prescott 94." Measures 39 in. tall x 25 in. wide x 12 in. deep. Special shipping arrangements will apply. Includes a LOA from Greg J. Grande, set decorator on the show. **$800 – $1,200**

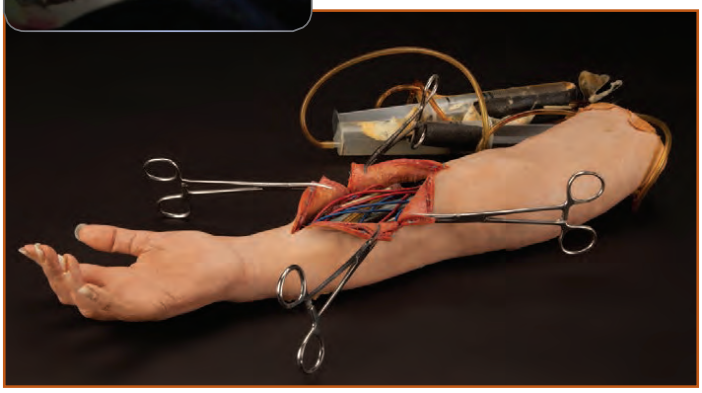




**579. Courtney Cox "Monica's" cooking utensil stand from *Friends*.** (NBC-TV, 1994-2004) Original vintage circa late 1930s chef-shaped painted ceramic cooking utensil stand adorning the shelf above the stove or atop the stove in Monica's kitchen in most of the last 5-6 seasons of the show and visible in very nearly every shot in the kitchen. Two front holes and two rear holes for inserting utensils. Measures 12 in. tall and exhibits a few faint cracks to glaze; otherwise, Excellent condition. Includes a Le Creuset spatula and wooden whisk. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**





**580. Lindsay Wagner "Jaime Sommers" screen-used bionic arm from *Bionic Ever After*** (CBS-TV, 1994) Latex special effects bionic arm with exposed internals of wires, springs and circuit board including the "evil programming chip." The chip made the bionics go haywire in the story after it is surgically implanted. A very lifelike creation with attached clamps, syringes and tubing. Hand-painted in flesh tones with fingernails. This impressive special effects prop measures 19 ½ in. long. **$2,000 – $3,000**

# End of Day One

**581. No Lot**

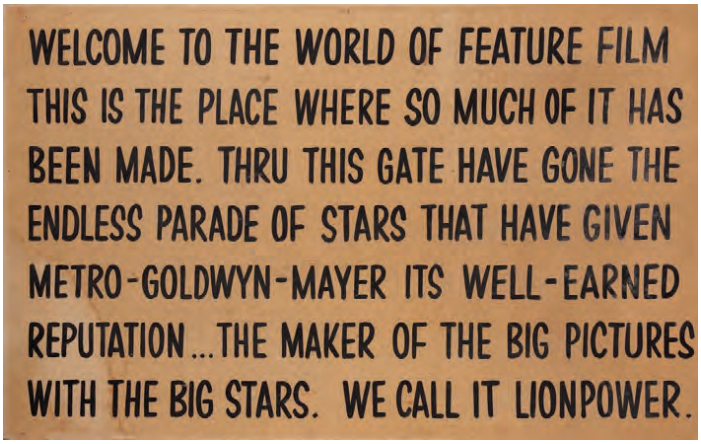




**583. Cecil B. DeMille's personal Gothic Revival wrought-iron desk lamp.** Gothic Revival wrought-iron desk lamp with central standard on trefoil base with adjustable lamp at a right angle. Features a strut support of a Flemish male figure. Measures 37 in. tall. This lamp sat prominently on Mr. DeMille's Gothic Revival desk for many years and is pictured in the photograph of his office interior that appeared on the catalog cover of Christie's DeMille Estate sale, October 18, 1988. The lamp is also visible in the photos published in the March, 1987 issue of *Architectural Digest* which featured historic photographs of DeMille's house. **$10,000 – $12,000**




**582. Promotional presentation dinosaur from *The Lost World*.** (First National, 1925) Based on Arthur Conan Doyle's novel, The Lost World is considered one of the earliest and finest examples of stop-motion photography, with many of the behind-the-scenes technicians, including Willis O'Brien and Marcel Delgado, working eight years later on *King Kong*. A beautiful example of 1920s sculpting, the dinosaur is cast in aluminum and measures 6 in. tall. One side of base is cast "A Creature of the Lost World," the other is cast "Brachiosaurus." Underside is cast "Compliments of Watterson Rothacker" – Rothacker was the film's co-producer. Exhibits a patina but remains in Very good condition. Any type of memorabilia from this film is extremely scarce. **$2,000 – $3,000**




**584. M-G-M sign from Irving Thalberg building.** Measuring 27 ½"x 44"on heavy tagboard with hand-painted lettering, which hung for many years at the entrance to the Irving Thalberg Building on the MGM lot in Culver City. A simple statement of "bragging rights" that basically declares MGM to be the King of the studios. Acquired from Jack Haley's estate, who must have salvaged it as a keepsake of his many years (and films, like *Wizard of Oz*) for this great studio. **$600 – $800**

## From the Estate of Bela Lugosi

We are proud to present the following selection of sixteen lots from the estate of legendary actor Bela Lugosi (1882-1956). It was Hungarian-born Lugosi's portrayal as "Count Dracula" in the 1931 Universal classic *Dracula* that became the archetype for the character for generations to follow. Following the tremendous success in *Dracula,* Bela Lugosi became the quintessential horror actor. Among his horror roles, Bela played "Ygor" in *Son of Frankenstein* (1939); "Dr. Mirakle" in *Murders In the Rue Morgue* (1932); "'Murder' Legendre" in *White Zombie* (1932); "Sayer of the Law" in *Island of Lost Souls* (1932) and "Frankenstein Monster" in *Frankenstein Meets the Wolf Man* in 1943. The items being offered herein are consigned by Bela's son, Bela Lugosi, Jr., and they have never before been available for sale.




**585. Bela Lugosi original ca. 1905 Hungarian cabinet portrait from his estate.** Silver-bromide matte print 4 ¼ " x 7 ½"on photographer's imprinted card-mount. A very early original-period reprint, as it bears Lugosi's inscription in the print itself in Hungarian, "To the Sweetest Good Mother of Mine." An exceptional personal, pre-film career artifact from his estate. **$1,000 – $1,500**



**587. Vintage oversize portrait of Bela Lugosi in his Hollywood study, ca. 1930.** Silver-bromide 11"x 14" double-weight custom matte print, being a contemplative portrait of Bela Lugosi contemporaneous with his role in *Dracula*, in the study of his Hollywood home, replete with the infamous nude painting of Clara Bow which Lugosi kept close at hand until his dying day. This photograph is from Lugosi's estate, and passed down to his heir. Excellent condition with virtually no trace of handling or age. **$1,000 – $1,500**







**586. Pair of original ca. 1920 Hungarian portrait postcards of Bela Lugosi.** Two vintage ca. 1920 Hungarian 3¼"x 5¼" photo-portrait postcards of Bela Lugosi in striking poses with his facsimile signature, by "Angelo" of Budapest. From the estate of Lugosi himself, and passed down to his heir. Cards of this type were marketed to the public as promotions for Lugosi's early film and stage work in Europe, where he had already made a significant mark in the public esteem. Tiny spot of age browning at one corner, else both Very Fine. **$800 – $1,200**



**588. Vintage profile portrait of Bela Lugosi, ca. 1930.** Silver-bromide 8"x 10" double-weight custom matte print, being a stern profile portrait of Bela Lugosi ca. 1930. Print is of an exceptional photographic quality for its lighting and sharpness of grain. Excellent original condition; from Lugosi's estate, and passed down to his heir. **$600 – $800**

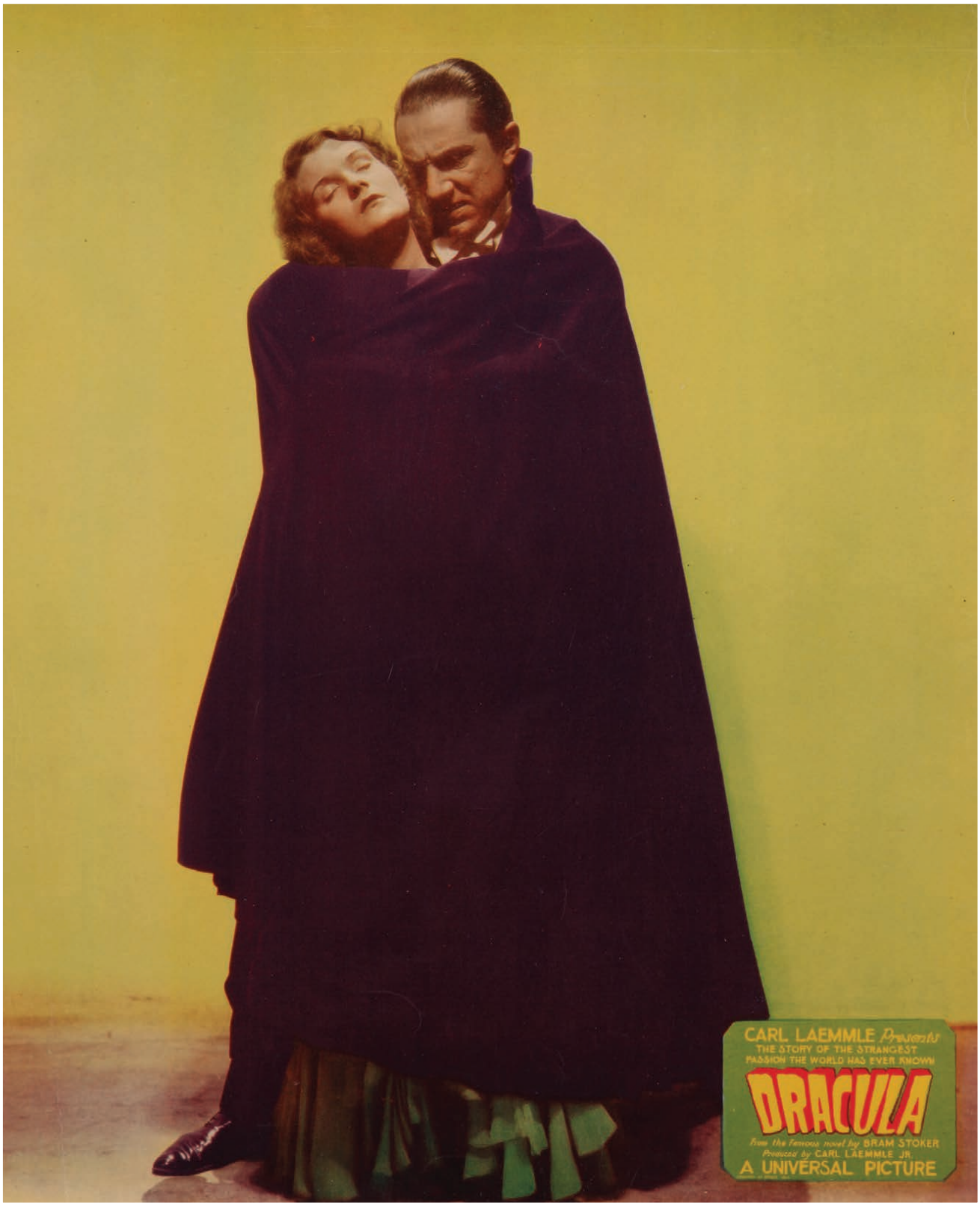




**589. BELA LUGOSI SIGNATURE "COUNT DRACULA" SCREEN-WORN CAPE FROM *DRACULA*.** (Universal, 1931) This signature cape embodies the preeminent horror figure on film—Dracula. No other character has further perpetuated the legend of the vampire. Indeed, Dracula is the major character in more films than almost any other. When one hears the name "Dracula," it is difficult to imagine anyone but Bela Lugosi wearing his signature mode of dress—white tie with tails and a cape—which he wore in the 1931 Universal Pictures classic *Dracula*. Lugosi rose to instant fame with his portrayal of Dracula, a part he had been playing on stage since 1927. His interpretation of the suave and sophisticated nobleman, with hypnotic stare and cultured Hungarian accent, made the character appealing to the ladies while terrifying to the audience when the monster beneath is revealed. The cape being offered was consigned to Profiles in History by none other than Bela Lugosi, Jr. The provenance of the cape as the screen-worn cape from *Dracula* (Universal, 1931) is based on the following history provided by Bela Jr. and on inspection of the cape. Prior to his death in 1956, Bela Lugosi gave the cape to his wife of 20 years, Lillian Lugosi, and the mother of Bela Jr., telling her that it was the cape from the 1931 film version of *Dracula*. He instructed Lillian to keep the cape for Bela Jr. Upon Lugosi's death in 1956, the family decided that he should be buried in his Dracula costume. Given Bela Lugosi's wish that his son should have the cape used in the 1931 film, the family dressed the body in a lighter weight version of the cape he used when making personal appearances. Lillian retained the original 1931 cape and left it, along with her other possessions, to Bela Jr. upon her death in 1981. It has remained in his possession continuously since. The black, full-length heavy wool cape features a high collar with interior metal band (to retain its shape) with gray silk lining. It exhibits an interior "United Costumers, Inc., Manufacturers" label with faint "Bela Lugosi" handwritten in ink. Designed to give Bela the freedom to open the cape like the wings of a bat and envelope his prey, the cape is impressively large, measuring a full 9 1/2 feet in diameter when laid flat, occupying approximately 320 degrees of a complete circle, and weighs a full 6 pounds, 4 oz. Condition of the black outer wool is excellent (Bela kept it stored in a cedar closet); fabric behind collar is in need of minor repair (metal support band is partially exposed) and the fragile silk within the interior of the cape exhibits moderate tearing in areas. Without question, this is the greatest single horror garment in cinema history. **$1,200,000 – $2,000,000**







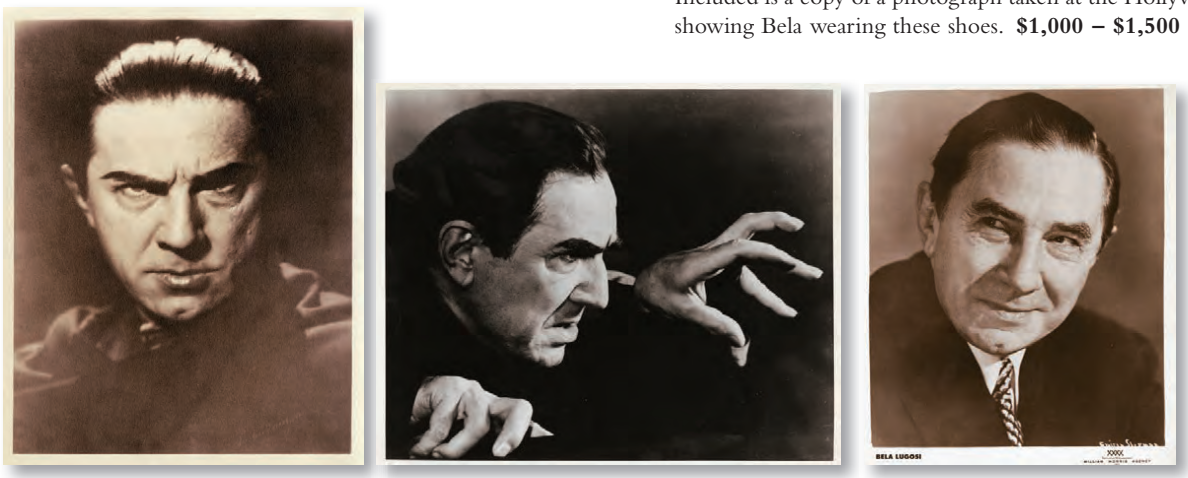

**590.** ***Dracula*** **near-mint unrestored original Jumbo lobby-card from Bela Lugosi's own collection .** (Universal, 1931) 14" x 17"original release Jumbo lobby-card depicting Bela Lugosi as Count Dracula, surrounding Helen Chandler with his signature cape, about to anoint her with his very special "kiss". This is not only one of the most vital and essential images to perfectly distill the true nature of the film, in virtually mint, totally unrestored condition, it was also for decades, possibly even from the beginning, the property of Bela Lugosi and passed down to his heir where it has resided to this day. Remnant trace of scrapbook adhesive on verso margins, and very faint and insignificant handling lines and background crease are the only signs this extraordinary artifact was ever touched. Colors are rich and totally unfaded (the jumbo set was printed with softer colors intentionally than the 11 x 14 set). We are not aware of another example of this remarkable scene coming to auction previously, let alone an original poster item of this caliber from Lugosi's own collection. Authenticity is beyond question on this exceptional piece. Very Fine to Near Mint. **$20,000 – $30,000**



**591. Vintage oversize portrait of Bela Lugosi full figure in white linen suit, ca. 1930.** Silver-bromide 11"x 14" double-weight custom matte print, being a standing portrait of Bela Lugosi in white linen suit with hat and cigar, and a mischievous "Mona Lisa"smile. From Lugosi's estate, and passed down to his heir. Excellent condition with virtually no trace of handling or age. **$1,000 – $1,500**



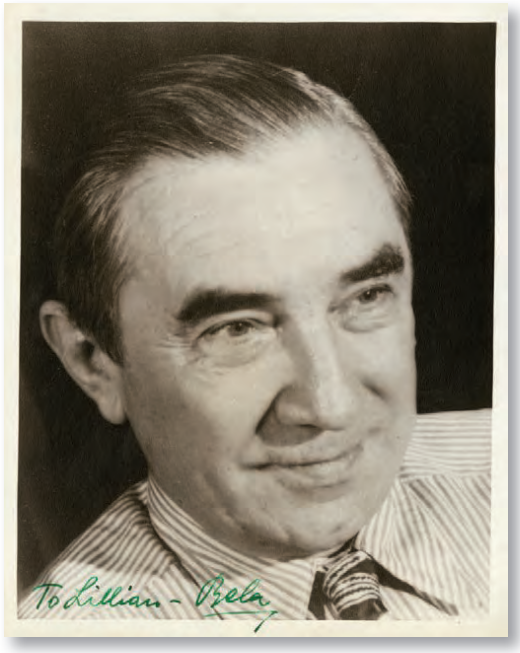
**592. Bela Lugosi personal wingtip shoes.** Bela Lugosi was known for his fine sense of style and impeccable dress. These black and white wingtip shoes bear "Alan McAfee Ltd., London" maker's stamp in gilt. The soles exhibit wear from regular use and the uppers remain in excellent condition. These specific shoes are seen being worn by Bela in a number of personal Lugosi family photographs taken in the 1930s. Included is a copy of a photograph taken at the Hollywood Athletic Club showing Bela wearing these shoes. **$1,000 – $1,500**







**593. Collection of (16) Bela Lugosi portrait stills from his estate and family's collection.** Mix of original and reprint portrait stills, primarily head-shots in 8" x 10" size, all from either the estate or family of Bela Lugosi. Majority are from the 1940's-1950's with the William Morris Agency credit slug in lower margin. All in Very Fine condition. **$3,000 – $5,000**




**594. Vintage portrait of Bela Lugosi ca. 1940 inscribed by him to his wife Lillian.** Silver-bromide 8"x 10" double-weight custom matte print being a very personal, smiling portrait from the 1940's which Bela Lugosi inscribed in green fountain pen, "To Lillian- Bela". In 1933 Bela married 22-year-old Lillian Arch, the daughter of Hungarian immigrants. They had a son, Bela G. Lugosi, in 1938. From Lillian's estate, and passed down to Bela Jr. Very Fine condition. **$2,000 – $3,000**




**597. *The Return of the Vampire* original U.S. portrait lobby-card from the Bela Lugosi family collection.** (Columbia, 1943) 11 x 14 in. U.S. lobby-card, best portrait in the set with Bela Lugosi in his signature cape, about to bite the neck of a lovely young woman. Very decent unrestored condition (handling, and tape on rear); its great strength is the provenance of Lugosi's estate. **$500 – $700**




**598. *Abbott and Costello Meet Frankenstein* original U.S. Title-card from the Bela Lugosi family collection.** (Universal, 1948) Original unrestored U.S. 11 x 14 in. Title lobby-card for Lugosi's finest late-career appearance.Very light soiling from handling, one pinhole;VG to Fine. From the estate of Bela Lugosi. **$600 – $800**




**595. *Bowery at Midnight* original folded U.S. one-sheet poster from the Bela Lugosi family collection.** (Monogram, 1942) 27 x 41 in. U.S. one-sheet poster folded, for one of Lugosi's better low-budget "programmers". He is ably supported here by a sexy Wanda McKay and a tough, juvenile pre- *Detour* Tom Neal. Condition is Good only overall, though it benefits greatly from its provenance of the Bela Lugosi family collection. **$300 – $500**




**599. *Bela Lugosi Meets a Brooklyn Gorilla* original U.S. half-sheet poster from the Bela Lugosi family collection.** (Jack Broder Productions, 1952) 22 x 28 in. U.S. half-sheet poster, one fold. Film is remembered only for the presence of Bela Lugosi. Poster is unrestored, in Good to VG condition, and is from the Bela Lugosi family collection. **$300 – $500**




**596. *The Return of the Vampire* original U.S. Title-card from the Bela Lugosi family collection.** (Columbia, 1943) Original unrestored U.S. 11 x 14 in. Title lobby-card for one of Bela Lugosi's last roles worthy of his talent and dignity. Good only condition, though colors are rich, with light soiling and tape around rear margins; its strength is the provenance of Lugosi's estate. **$600 – $800**




**600. *Son of Frankenstein* 1953 reissue portrait lobby-card from the Bela Lugosi family collection** . (Universal, 1938/ R'53) Near-mint unrestored 11" x 14" portrait lobby card of Bela Lugosi and Boris Karloff from the 1953 Realart reissue. From the estate of Bela Lugosi. **$300 – $500**

**601. No Lot**

## From the Estate of Willis O'Brien

The following 13 lots are from the estate of legendary visual effects genius Willis O'Brien (1886-1962). It was O'Brien who pioneered the technique of stop motion animation, making a physically manipulated object appear to move on its own. A former newspaper cartoonist and sculptor, O'Brien began making short films in 1914. O'Brien's first Hollywood feature was *The Lost World* (1925). Although his 1931 film *Creation* was never completed, it led to his most famous work, animating the dinosaurs and the famous giant ape in *King Kong* (1933), and its sequel *Son of Kong* (1933). He was chief technician for the epic *The Last Days of Pompeii* (1935) and on the film *Mighty Joe Young* (1949) O'Brien won an Academy Award for Best Visual Effects in 1950. Other notable O'Brien films are *The Animal World* (1956), *The Black Scorpion* (1957) and *The Giant Behemoth* (1959).



**602. *King Kong* original production photo of Kong with effects art by Willis O'Brien.** (RKO, 1933) Vintage silver-bromide print, 5" x 7" of Kong entering native village, which Willis O'Brien has art-enhanced to illustrate natives running in fear. This type of continuity print was referred to by the special effects artists as a "throwaway" due to its ephemeral nature in the creative process, and is consequently a genuine rarity, especially considering not only the artistic addition in the hand of effects master O'Brien, but the fact that this is from his personal archive as well. Center crease and age-toning to emulsion leave this Good to Very Good overall. **$2,000 – $3,000**








**603. *Mighty Joe Young* miniature bottles and glasses (12) from the nightclub effects scenes.** (RKO, 1949) Retained by Willis O'Brien and treasured by him for decades following the production of his second-most famous film, Mighty Joe Young, are these (12) miniature clear glass and plastic whiskey and wine bottles (some with labels), and drinking glasses of various shapes. Seen in the film during the effects shots of Mighty Joe's rampage through the nightclub. Height ranges from ½" to 1 ½" and condition is generally excellent. **$3,000 – $5,000**



**604. Willis O'Brien four-panel concept art for *Baboon: A Tale about a Yeti*.** (Unproduced, ca. 1960) Pencil, pen & ink, and gouache on 15" x 20" illustration board (mounted to 20" x 24" board for preservation) with four images size 5 ½" x 8". Executed by Willis O'Brien ca. 1960, and from his personal archive. Each of the panels depicts a giant baboon confronting variously people and killer whales. Minor signs of handling, overall Fine. **$4,000 – $6,000**



**605. Original final approval maquette of Kong's head from *King Kong*.** (RKO, 1933) From the personal archive of Willis O'Brien, revered among special-effects artists and directors of effects films as arguably the most influential creator of techniques which ruled the world of film effects for decades, until digital design displaced them. This hand-sculpted and intricate detail-painted plaster maquette head is truly the genesis of "Kong," and was the first model of what Obie wanted Kong to look like. All other models and maquettes of Kong were based off this one. Measures 1 ¾" x 2", with aggressive expression for animator's reference during production. Almost certainly sculpted by Marcel Delgado, who was responsible for most of the hands-on physical construction of the original Kong figures. Surprisingly well-preserved, having been lovingly cared for by Willis O'Brien throughout his life after *King Kong*. **$8,000 – $12,000**



**606.** ***Mighty Joe Young*** **original early concept art by Willis O'Brien.** (RKO, 1949) Pencil and India ink on 15" x 20" illustration board (image size 12" x 16"), being an early concept of Mighty Joe moving a piano for Terry Moore's character. Executed by Willis O'Brien for the film's production and from his personal archive. Along with *King Kong*, this is one of special-effects legend O'Brien's greatest realized projects. A bit of soiling and handling to blank margins, else Fine. **$15,000 – $20,000**







**607.** ***Mighty Joe Young*** **pair of RKO art department concepts of interiors.** (RKO, 1949) Pencil and charcoal on (2) 15" x 20" illustration boards (one is set into a 19" x 23" mat) by RKO art department of Max O'Hara's office in the Golden Safari Club from *Mighty Joe Young*, and from the personal archive of the film's technical creator, Willis O'Brien. Traces of handling, else Very Fine. **$1,500 – $2,500**





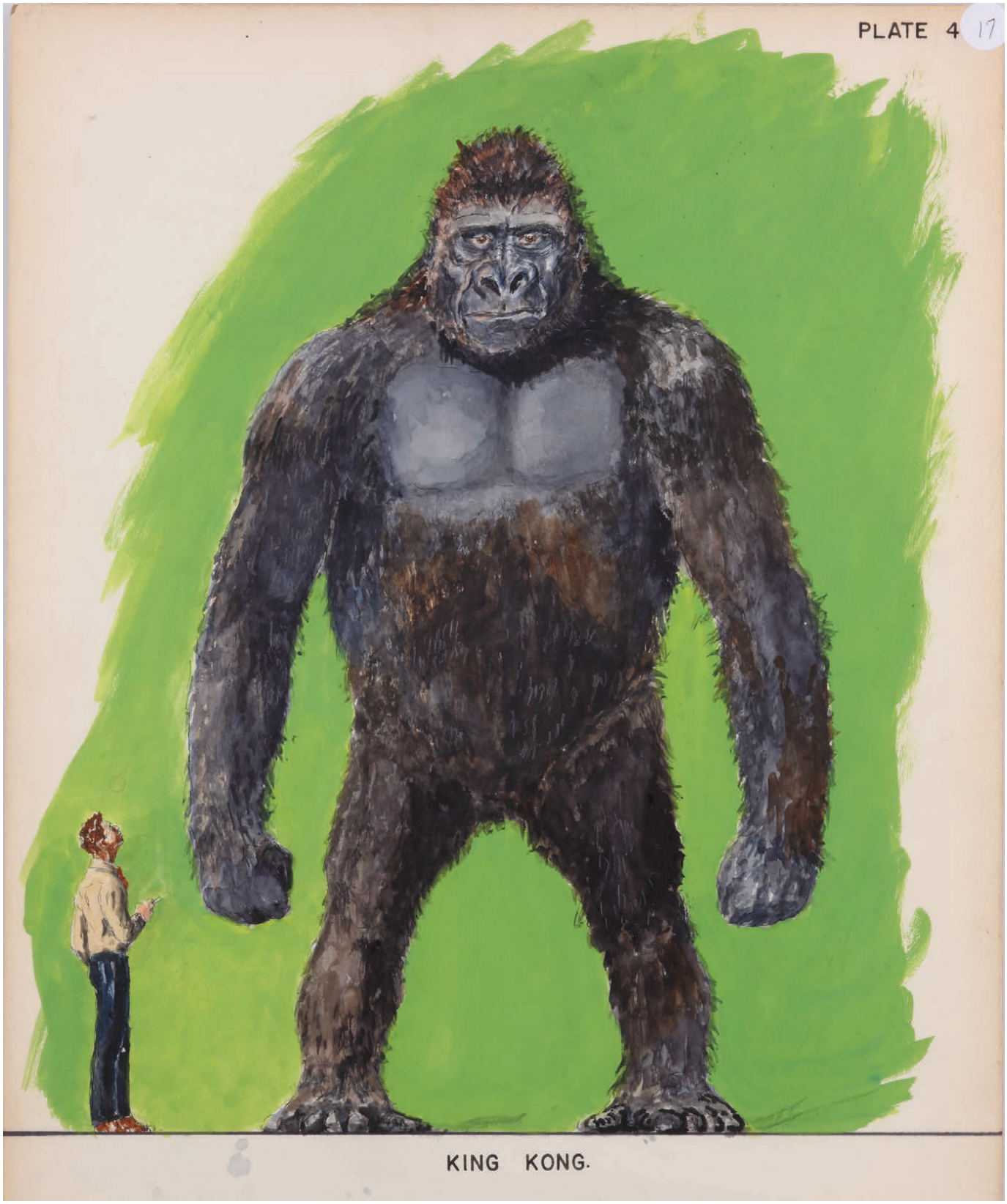
**608. *Mighty Joe Young* RKO art department concept of "Golden Safari" night club.** (RKO, 1949) Pencil and charcoal on 15" x 20" illustration board by RKO art department of "Golden Safari" stage and interior for *Mighty Joe Young*, and from the personal archive of the film's technical creator, Willis O'Brien. Traces of handling with some bumping to corners, overall Fine. **$2,000 – $3,000**



**609. Willis O'Brien creature concept art for *The Last of the Oso Si-Papu*.** (Unproduced, ca. 1950) Pencil, pen & ink, and gouache on 15" x 20" illustration board (mounted to 20" x 24" board for preservation) image size 11" x 18", executed by Willis O'Brien ca. 1950, and from his personal archive. From a story in "Arizona Highways" magazine which O'Brien's wife Darlyne took notice of, concerning an Indian legend of a giant prehistoric bear which comes out of hibernation every hundred years or so. O'Brien prepared a number of concept designs to promote financing of the film, but was unsuccessful in achieving production. Illustrated in Steve Archer's biography "Willis O'Brien/ Special Effects Genius". Traces of handling, else Very Fine. **$6,000 – $8,000**



**610. Willis O'Brien concept art of monsters fighting for *King Kong vs. Frankenstein*.** (Unproduced, 1960-62) During extended periods of unemployment, Willis O'Brien continuously created and developed various ideas for fantastic film subjects, hoping to sell them to studios. To be titled *King Kong vs. Frankenstein*, this was one which he put quite a lot of work into, only to see his concepts stolen by Toho for their *King Kong vs. Godzilla*. Pencil, pen & ink, and gouache on 15" x 20" illustration board (mounted to 20" x 24" board for preservation) image size 9 ½" x 15", executed by Willis O'Brien ca. 1960, and from his personal archive. Traces of handling, else Very Fine. **$6,000 – $8,000**




**611. Willis O'Brien concept art of Kong for *King Kong vs. Frankenstein*.** (Unproduced, 1960-62) Pencil, pen & ink, and gouache on 15" x 20" illustration board, representing the scale of the "Kong" character posed next to a man smoking a cigarette. Executed by Willis O'Brien ca. 1960, and labeled by him: "PLATE 4 KING KONG". From Willis O'Brien's personal archive. Traces of handling, else Very Fine. **$8,000 – $12,000**



**612. Willis O'Brien concept art for *The Elephant Rustlers*.** (Unproduced, 1960) Pencil, pen & ink, and gouache on 15" x 20" illustration board with overlaid mat, visible image size 11 ½" x 16". Executed by Willis O'Brien in 1960 with his monogram signature of an "O" circling a "B". From his personal archive, and illustrated in Steve Archer's biography "Willis O'Brien/ Special Effects Genius". From an article read by Darlyne O'Brien concerning the theft in Burma of working elephants, she and Willis concocted a fable of international elephant rustling complicated by giant lizard attacks. Traces of handling, else Very Fine. **$6,000 – $8,000**




**613. Willis O'Brien concept art of Frankenstein's Creation for *King Kong vs. Frankenstein*.** (Unproduced, 1960-62) Pencil, pen & ink, and gouache on 15" x 20" illustration board, representing the scale of the Frankenstein monster character posed next to a man. Executed by Willis O'Brien ca. 1960, and labeled by him: "PLATE 2 FRANKENSTEIN'S CREATION". From Willis O'Brien's personal archive, and illustrated in Steve Archer's biography "Willis O'Brien/ Special Effects Genius". Traces of handling, else Very Fine.
**$4,000 – $6,000**



**614. Willis O'Brien single-panel concept art for *Baboon: A Tale about a Yeti*.** (Unproduced, ca. 1960) Pencil, pen & ink, and gouache on 15" x 20" illustration board, image size 10" x 16". Executed by Willis O'Brien ca. 1960 with his monogram signature of an "O" circling a "B" and from his personal archive. Depicts a giant baboon surfacing from under the sea, confronting a man in a small motorized dinghy, with a large freighter and mist-shrouded island in background. Traces of handling and a small paint spot on margin (as original), else Very Fine. **$4,000 – $6,000**



615. **Willis O'Brien's personal Key-Continuity photo collection (125+) which documents production of the 1933 King Kong. (RKO, 1933)** Gelatin-silver vintage prints, (130) ranging in size from 2.5" x 3" to 5" x 7" (some of which are mounted back to back on matboard), taken by Willis O'Brien for effects setups and continuity reference for virtually every composite or effects-driven scene in the 1933 King Kong. Also included is an original 5" x 7" pencil storyboard sketch by Mario Larrinaga of Fay Wray's character interacting with a T-Rex. From the collection of visual effects technician Orville Goldner who later utilized these original masters as the principal reference images found in his 1975 book, "The Making of King Kong". Apart from their appearance in his book, these unique, likely one-off originals are not known to have been otherwise published or reproduced. An epic and historic collection for one of the truly great epic films from the golden age of Hollywood. **$10,000 – $15,000**

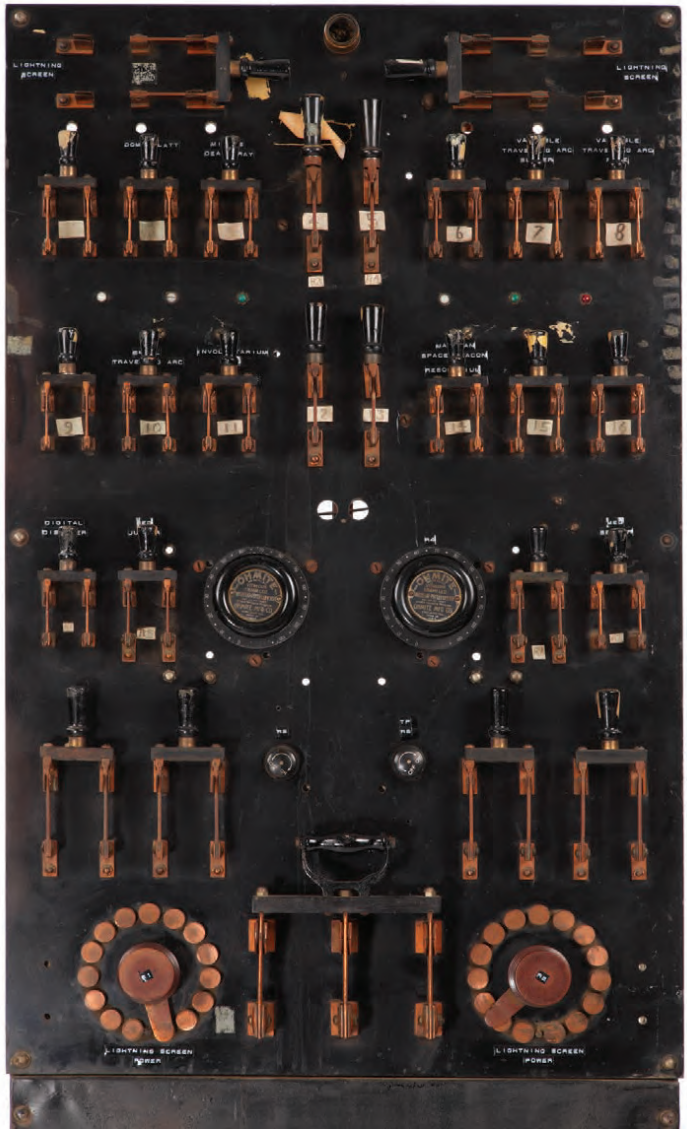
**616. No Lot**

## Kenneth Strickfaden

The following three lots are from the collection of Kenneth Strickfaden (1896-1984), innovative genius of illusionary special effects who created some of the most unforgettable images in the fantasy genre of motion pictures. It was Strickfaden who created Dr. Frankenstein's laboratory with his flaming Tesla coils, reflectors, spinning rotary discs and wooden insulators, setting the standard for all mad-scientist labs to come Following Strickfaden's great success in *Frankenstein* (1931), he created the science fiction apparatus in more than 100 motion picture films and television programs, including *The Mask of Fu Manchu, The Bride of Frankenstein, The Phantom Empire, Flash Gordon, Son of Frankenstein, The Wizard of Oz,* and television's *The Munsters*. The skilled technician, known around Hollywood's back lots as "Mr. Electric," once doubled for Boris Karloff in a dangerous scene and was nearly electrocuted. A science teacher at heart, Strickfaden started making personal appearances in the 1930s featuring his beloved creations. "Kenstrick's Space Age Science Show" was both informative and entertaining and proved a tremendous hit with audiences. Despite his age and failing health, Strickfaden enthusiastically continued his one-man shows until his death at the age of 87.



**617. Kenneth Strickfaden "Nebularium" lab device from *Frankenstein*, *The Bride of Frankenstein* and other films.** (Universal, 1931; 1935) Named the "Nebularium" by Kenneth Strickfaden, this is a primary piece of laboratory equipment from *Frankenstein*. This device is a parabolic mirror (an actual piece of scientific equipment made by Bausch & Lomb) measuring 25 ½ in. diameter with a custom steel bracket frame and rounded steel housing in rear. Not only an impressive visual piece, the Nebularium was also used to create dramatic shadow effects when light was bounced off its concave mirror, essentially magnifying the shadow of anything it strikes. The shadow images of Frankenstein's Monster in the Universal series were virtually always created with the use of the Nebularium. In *Frankenstein*, this key piece is situated very near the head of the lifeless corpse that Dr. Frankenstein revives. The parabolic mirror exhibits de-silvering in spots, but is in good overall condition. The first major prop offered from the *Frankenstein* lab, the Nebularium is a fantastic, prominent lab prop and visual effect device from the classic *Frankenstein*--the film that set the standard for all mad-scientist laboratories to come. Accompanying the Nebularium are a set of wooden insulators from Strickfaden's collection used and re-purposed for film, television and live appearance productions throughout his storied career. **$40,000 – $60,000**





**618. Kenneth Strickfaden special electronic effects main switchboard used in *Frankenstein, The Bride of Frankenstein* and many other films .** (Universal, 1931) This is special electrical effects wizard Kenneth Strickfaden's masterboard used to control various pieces of electrical equipment from 1930 to his retirement. The board is covered with knife switches, two variac rheostat potentiometers and two lightning screen controls. Measuring 59 in. x 26 in. x 24 in., the board is mounted on a steel frame and was built in 1929 and used on virtually all of the films in which Strickfaden contributed special effects, including *Just Imagine* (1930), *Frankenstein* (1931), *The Mask of Fu Manchu* (1932), *The Bride of Frankenstein* (1935), *Flash Gordon* (1936), *Son of Frankenstein* (1939), and many others. This switchboard made a screen appearance in the TV show *The Munsters* in the season two episode, "Just Another Pretty Face" (1965). A fantastic hands-on piece of equipment used in every Strickfaden project throughout his storied career. **$8,000 – $12,000**







**619. Kenneth Strickfaden "Digital Disputor" laboratory device from *Young Frankenstein*.** (TCF, 1974) Kenneth Strickfaden humorously named this device the "Digital Disputor" which was a prominent piece of equipment used in the *Frankenstein* laboratory Gene Wilder's character inherited from his famous grandfather. It is a wooden and steel drum with firing electrodes on the face. The back of the drum contains the controls: a motor On/Off switch, motor speed rheostat, On/Off arc switches and a bank of fuses. Mounted on a turned glass insulator base, the piece stands 35 in. tall with the drum being 21 ½ in. diameter. In addition to *Young Frankenstein,* the Digital Disputor can also be seen in *Dracula vs. Frankenstein* (1971) and was a key piece in Strickfaden's traveling science shows. Untested. **$8,000 – $12,000**





**620. Chico Marx "Baravelli" charcoal-grey tail-coat from *Horse Feathers*.** (Paramount, 1932) Chico was the dead-pan, hard-gambling, piano-playing member of the classic comedy team "The Marx Brothers", which in their early films with Paramount included four (of the actual five) brothers. Worn by him as "Baravelli" in *Horse Feathers* (a wild romp through a college campus), for a chaotic wedding scene. Also, according to Western Costume label inside, this same tail-coat may have been used later by Charlie (Chuck) Chaplin. In a Fine state of preservation, virtually as screen-worn. **$4,000 – $6,000**





**622. Shield from the 1934 *Cleopatra*.** (Paramount, 1934, 1935) Heavy hammered-metal oval shield with leather grip-straps, and raised pattern decorations and Ottoman moons, with a matte black baked enamel coating (very chipped and abraded from many swords in many epic films). Used in Cecil B. DeMille's 1934 *Cleopatra*, and numerous other Roman and Biblical films through the 1950's. Surface rust, chipping, and dents from screen-use. **$600 – $800**





**621. Jean Parker "Beth" plaid period dress designed by Walter Plunkett from *Little Women*.** (RKO, 1933) Conservative, Civil-War period-styled wool plaid long dress with black embroidered trim and self belt, designed by Walter Plunkett for Jean Parker as "Beth"in George Cukor's 1933 version of *Little Women*. Studio tag inscribed "C-570-1864-Parker". A few tiny moth holes, else in a remarkable state of preservation, virtually as screen-worn. **$800 – $1,200**







**623. Helmet worn by Henry Wilcoxon in *The Crusades*.** (Paramount, 1935) Impressively constructed and detailed metal helmet worn by Henry Wilcoxon as "Richard, King of England" in Cecil B. DeMille's *The Crusades*. Hand-hammered and riveted metal with Cross-punched design at the cheeks and T-shaped decorative eyeholes. Handwritten *"Wilcoxon"* in the inner lining. A finely crafted wardrobe item from the DeMille epic. **$3,000 – $5,000**



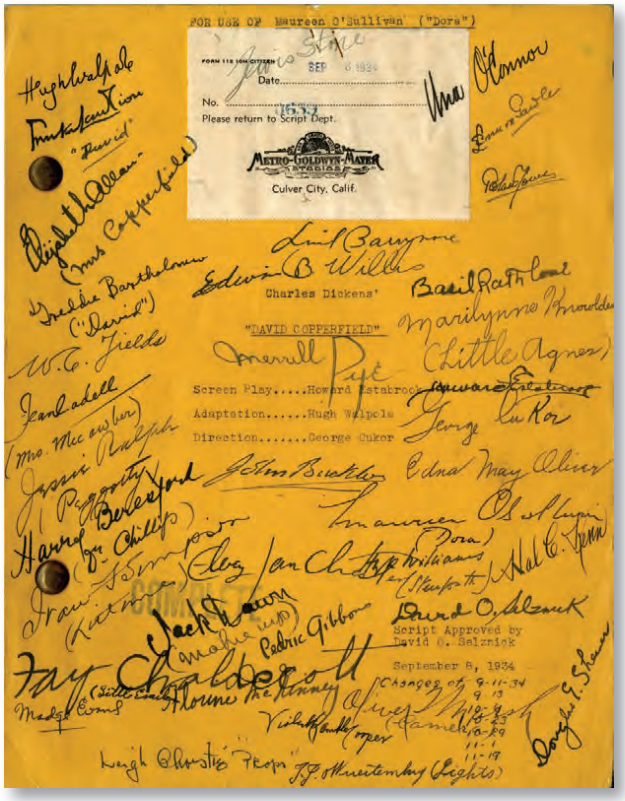


**624. Ronald Colman "Robert Clive" velvet jacket and vest designed by Omar Kiam for *Clive of India*.** (TCF, 1935) Black velvet long jacket with large French cuffs, self-covered buttons, onyx-bead embroidery, and lace sleeve inserts, together with matte-black satin vest, designed by Omar Kiam for Ronald Colman in *Clive of India*. Both pieces bear internal United Costumers labels marked "Ronald Colman #17"and both are in remarkable condition for their age, virtually as screen-worn. **$400 – $600**

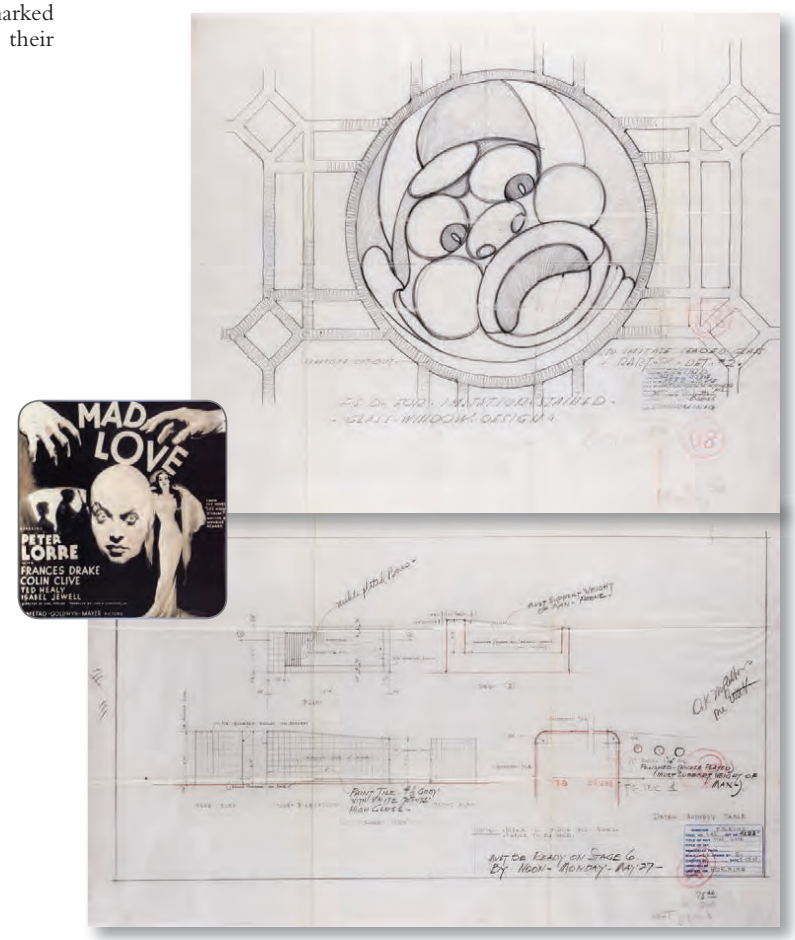




**626. Helen Gahagan brass crown from *She*.** (RKO, 1935) Hand-formed brass painted over in a matte gold finish, in stylistic Art-Deco design to match the extraordinary sets by Van Nest Polglase. Worn by Helen Gahagan in her signature role as "She Who Must Be Obeyed"in *She*, Merian C. Cooper's epic fantasy follow-up to *King Kong* . This crown is featured near the end of the film, in the legendary processional ceremony of fire. Fine condition, virtually as screen-used. **$1,500 – $2,500**




**625. Maureen O'Sullivan "Dora" original MGM *David Copperfield* script signed by the cast: W.C. Fields, David O. Selznick, Lionel Barrymore, Basil Rathbone, Maureen O'Sullivan, George Cukor and many others.** (MGM, 1935) Maureen O'Sullivan "Dora's" personal complete 169 pg. script, dated September 8, 1934. Original brad bound studio printed covers with paper label stamped with M-G-M Studios logo. Signed on the cover by the film's cast and crew including: W. C. Fields, Hugh Walpole, David O. Selznick, George Cukor, Basil Rathbone, Lionel Barrymore, Freddie Bartholomew, Maureen O'Sullivan, Edna May Oliver, Elizabeth Allan, Frank Lawton, Jean Adell, Harry Beresford, Lewis Stone, Violet Kemble Cooper, Cedric Gibbons, Merrill Pye, Madge Evans, Florine McKinney, as well as make-up, lights and props crew. Approx 34 signatures total. Covers exhibit only slight handling wear. **$3,000 – $5,000**




**627. *Mad Love* extensive archive of original 1935 technical drawings for set construction.** (MGM, 1935) Extraordinary massive archive of original, hand-drawn technical drafts (75+, pencil and colored pencil on drafting tissue and vellum) ranging in size from 16" x 21" to 39" x 101", for set and prop construction on Karl Freund's classic horror film *Mad Love* (aka *The Hands of Orlac*). This masterful and intensely atmospheric film is responsible for introducing Austro-Hungarian character actor Peter Lorre (nee Laszlo Lowenstein) to American audiences. Sets specific to the horror aspects of the film have such colorful titles as "Torture Wheel", "Guillotine", "Autopsy Table", etc. Housed in the original labeled expandable folders, and generally in Fine to Excellent condition. **$3,000 – $5,000**





**628.** ***Charlie Chan at the Opera*** **spectacular Boris Karloff "Mephisto" screen-used cape and display.** (TCF, 1936) Considered by most as the best of the first-generation (with Warner Oland as Chan) series of films about the inscrutable Asian detective, though to the best of our knowledge, no Asian has been allowed to portray the lead role in any of the numerous entries in this extensive genre. Boris Karloff is put to good use here as Gravelle, an amnesiac Opera star recently escaped from an asylum. The screen-worn cape offered here, professionally mounted on a realistic life-size figure of Karloff's character with replica ancillary costume elements, comes into play when he impersonates another character in the Opera in order to exact his revenge. Fine condition virtually as screen-worn, with internal United Costumers label marked "Boris Karloff". **$20,000 – $25,000**





**630. Tyrone Power "Count Axel de Fersen" cape from *Marie Antoinette*.** (MGM, 1938) Grey heathered wool cape with three tiered capelet and grey satin rope tie. MGM label handwritten "*Tyrone Power 7- 9724*". Designed by Gile Steele. Worn by Tyrone Power as "Count Axel de Fersen" when he assists the King and Queen to escape in *Marie Antoinette*. **$3,000 – $5,000**

**629. No Lot**





**631. Alice Faye "Belle Fawcett" 2-piece elaborate nightgown and peignoir from *In Old Chicago*.** (TCF, 1937) Two-piece silk, satin, lace, and embroidery highly lush and elaborate period pink satin and silk long nightgown with train, topped by a delicate and intricate long black spiderweb lace peignoir accented with pink satin bows. Designed by Royer for Alice Faye as "Belle Fawcett" from *In Old Chicago*, and worn to great effect in her boudoir preparing for bed, only to be accosted by Tyrone Power, long frustrated by her rejections, who forces her to the floor for their first kiss. Peignor is also humorously worn first by Faye's highly stereotyped African-American maid (Madame Sul-Te-Wan), playing "mistress of the household"in secret. Condition is quite exceptional considering the fragile nature of its construction and its 74-year age. **$2,500 – $3,500**





**633. Bette Davis "Julie" period jacket from *Jezebel*.** (Warner Bros., 1938) Short period jacket of black nylon with lace collar, and five silk bows along the front over an inset of matching checkerboard silk. Worn by Bette Davis in her Academy Award-winning role as "Julie" in *Jezebel*. Hook-and-eye closure at the rear. Internal Warner Bros. Pic Inc. label handwritten "10564-1911." Lace somewhat yellowed, a few tiny holes along the piping at the back. **$2,000 – $3,000**





**632. Gary Cooper "Marco Polo" tunic from *The Adventures of Marco Polo*.** (MGM, 1938) Period-styled suede-leather tunic with raised decoration and large brass buttons (two of which are replaced with similar type) designed by Omar Kiam for Gary Cooper, playing the title role in *The Adventures of Marco Polo*. Leather is worn through along both shoulder top edges, though otherwise relatively intact and presentable. Internal United Costumers tag inscribed with unreadable name, which is likely a re-purposing, as this tunic is positively screen-matched to Cooper in this film. **$1,000 – $1,500**





**634. Roy Rogers shirt from *Billy the Kid Returns*.** (Republic, 1938) Medium grey wool felt Western-styled lace-up shirt, worn by Roy Rogers in one of his earliest roles, a double part playing bad-guy Billy the Kid (shot down by Pat Garrett early on while wearing this shirt) and a lookalike good-guy cowboy. Even while playing a limited bad-guy role, the Billy character is portrayed as a sort of "Robin Hood"to the homesteaders. Internal United Costumers tag inscribed "Roy Rogers". Fine condition virtually as screen-worn, with just a few tiny moth holes. **$300 – $500**





**635. Longbow from *The Adventures of Robin Hood*.** (Warner Bros., 1938) Curved walnut longbow with notched tips, decorated suede grip and knotted and looped string. Measures 78 in. long. *The Adventures of Robin Hood* was shot at Warner Bros. studio in Burbank as well as on location in the San Fernando Valley and Bidwell Park in Chico, California. The film's attention to detail is evident in the craftsmanship of this bow that is identical in construction to the one held by Flynn in production stills from the film. The present owner inherited this bow, as well as the arrow Lot 636, from his father, who was one of the location scouts responsible for finding suitable Sherwood Forest-like terrain. This lot and the next were on loan to the Warner Bros. Museum in Burbank from 1995 to 1997 as well as the Academy of Motion Picture Arts and Sciences. Slight loss of veneer and wear to grip, the string is not original to the bow and the restoration was overseen by the Warner Bros. Museum. **$15,000 – $20,000**



**636. Arrow signed by the cast and crew of *The Adventures of Robin Hood*.** (Warner Bros., 1938) Wooden arrow with faux flint arrowhead and feathers at tail. Measures 34 ½ in. long. This item, a companion piece to the previous lot, was presented to the current owner's father for his assistance in scouting locations for the Sherwood Forest scenes in the film. Signed by cast and crew members including Errol Flynn, Olivia de Havilland, William Keighley, Alan Hale, Una O'Conner, Doc McDermott, Don Turner, Al Gordon, Vic Johnson, Gil Perkins, Ned O. Nair, Roy Clark, Colin Campbell, Al Alleborn, Tony Gaudio, Frank Gaudio, Sailor Vincent, Larry Dolgent, Patric Knowles, Jimmie Stone and Harry Aubrindey. From 1995 to 1997 the arrow was on loan to the Warner Bros. Museum in Burbank. Slight fading to some signatures, loss of feathers; otherwise Fine. **$10,000 – $15,000**













**637. Judy Garland "Dorothy Gale" solid blue cotton test dress with blue and white gingham apron by Adrian from *The Wizard of Oz*.** (M-G-M, 1939) This costume was worn by Judy Garland as Dorothy Gale and was tested during the October 31, 1938 wardrobe tests after George Cukor had replaced Richard Thorpe as director for the film. Producer Mervyn LeRoy fired Thorpe after viewing the "rushes" of the first two weeks of filming, being completely dissatisfied with the direction the film was taking. Cukor started by making the much needed changes to Judy Garland's hair, makeup and Dorothy costume. He wanted to "simplify" Judy's appearance to better represent a Kansas farm girl. Costume designer Gilbert Adrian created an entirely new costume which was based on the original drawings of Dorothy as found in the original book, *The Wonderful Wizard of Oz*, by L. Frank Baum. It was during this period that Cukor instructed Judy Garland to remember that she was portraying a Kansas farm girl and that she would only need to be herself to be convincing and believable. Under Thorpe's direction her performance was, at best, "over the top" and "too fanciful." The outfit consists of a solid blue cotton fabric (the exact same fabric used in the original Richard Thorpe test costume). Sewn directly to the dress is an off-white, light cotton blouse with blue rick-rack trim (the exact blouse design that would later appear on the final screen-used Dorothy costume). The dress closes in the back with several small snaps and a hook and eye closure at the waist. Interior handwritten label reads, *"Judy Garland 4208."* Also attached is an M-G-M cleaning tag. Worn over the dress is the original blue and white cotton gingham apron with blue rick-rack trim detailing. The apron has two front pockets and closes in the back with three large original buttons. The apron has an interior handwritten label reading, *"Judy Garland 4461,"* and it also features an M-G-M cleaning tag. After making adjustments and revisions to Garland's Ruby Slippers, hair, makeup, costume and performance, Cukor decided to depart from the film and was replaced by Victor Fleming. Originally acquired from 1970 MGM Auction and After Auction Sale. A key piece in the development of Dorothy Gale in *The Wizard of Oz*. Included are two 8 in. x 10 in. photographs of Judy Garland wearing this costume. **$60,000 – $80,000**





**638. Judy Garland screen-used "Dorothy Gale" blue and white gingham pinafore dress from *The Wizard of Oz*.** (MGM, 1939) Designed by Adrian, this is the signature blue and white gingham pinafore dress worn by Judy Garland as "Dorothy" in *The Wizard of Oz*. The dress features hook and eye bodice closure with snap closure on the skirt. Interior bias label handwritten, *"Judy Garland 4228"*. Includes a hidden pocket on the right seam of the skirt. The bottom 6 1/8 in. of material was trimmed from the bottom of the dress for repurposing in another production. The dress has been expertly returned to screen appearance with hand-dyed fabric to match the original. One of the most instantly recognizable costumes in the history of cinema and a cornerstone of any *Wizard of Oz* collection.
**$200,000 – $300,000**







**639. JUDY GARLAND "DOROTHY GALE" SCREEN-WORN RUBY SLIPPERS FROM *THE WIZARD OF OZ*.** As author and expert on the subject, Rhys Thomas, states in his book, *The Ruby Slippers of* Oz, *"They* [the Ruby Slippers] *were much more than just a piece of Hollywood memorabilia, much more than a valuable piece of industry history. They transcended Hollywood, to the point where they represented the powerful image of innocence to all America."* Indeed, the Ruby Slippers are one of the most asked about artifacts at the Smithsonian. They are the center piece of an exhibition called *Icons of American Culture* located on the second floor of the National Museum of American History. The carpet in front of the exhibit has been replaced numerous times due to the crush of humanity passing before it. Carl Scheele, former curator at the Smithsonian, stated perhaps 5 million people per year were visiting the Ruby Slippers since they were donated in 1979. Four pair of Ruby Slippers used in the production are known to have survived the 70+ years since the making of *The Wizard of Oz* at M-G-M in Culver City. Three of the four known pair were discovered by costumer Kent Warner who was hired by David Weisz Co. to identify costumes and organize the now-legendary MGM Auction in 1970:

1. The pair purchased for $15,000 on Sunday, May 17, 1970 at the MGM Auction by an anonymous buyer and later donated to The Smithsonian in 1979. The condition of these slippers is poor, relative to the other known pairs. The leather soles are painted red, with orange felt adhered to the front foundation, suggesting they were worn in the dancing sequences and while skipping down the yellow brick road. Being on perpetual display and part of the United States archives, this pair will never reach the market.

2. The pair belonging to collector Michael Shaw, who obtained them from Kent Warner in 1970. These slippers are in very good condition and exhibit leather soles covered in orange felt. These slippers were stolen in 2005 from the Judy Garland Museum in Grand Rapids, Minnesota. Whereabouts unknown; recovery unlikely.

3. The pair of Ruby Slippers won as a prize by Roberta Bauman in 1940 for a national "Name the Ten Best Movies of 1939" contest. These slippers feature red painted leather soles with orange felt glued to the front foundation. Their condition is worn with sequins missing. In black ink, the word "Double" is handwritten on the white kid lining of each shoe; meaning these slippers were the second or third pair made for use in the production, in case the first pair became damaged. "Double" does not represent "stand-in" according to several M-G-M costumers familiar with the studio's practice of labeling wardrobe. Certainly, stand-ins were present and wore Ruby Slippers for lighting and blocking purposes; however, there is no evidence, whatsoever, to support that any pair of Ruby Slippers was worn exclusively by any stand-in. Further, there is substantial evidence that Judy Garland wore several different pairs of Ruby Slippers during the six months of filming at M-G-M. These slippers were sold at public auction through Christie's East on June 21, 1988 for $165,000 and were later resold by Christie's East on May 24, 2000 for $666,000.

4. The present pair, to be auctioned by Profiles in History on December 16, 2011, are Kent Warner's prized size 5B slippers. They are marked on the inside lining, "#7 Judy Garland" and the leather soles are painted red on the bottom. The lack of felt, in addition to light, circular scuffs evident on the soles indicate their use in the extra-close-up or "insert" shots when Judy Garland taps her heels together at the film's climax. The condition of these Ruby Slippers is excellent, further supporting the notion that these were used for the close-up "insert" shots and then boxed to maintain their condition. These Ruby Slippers were sold by Christie's East on October 1, 1981 for $12,000 and were later sold privately by Christie's East in 1988 for $165,000. The current owner has placed these slippers twice on loan to the Smithsonian while their pair was traveling abroad. In addition, these Ruby Slippers were the cornerstone of a Library of Congress exhibition in 2000 entitled, "The Wizard of Oz: an American Fairy Tale," celebrating the centennial of the publication of America's most beloved home-grown fairy tale. They were also on exhibit at the National Portrait Gallery from August 1996 through July 1997.

Note: A pair of test slippers with curled toes, referred to as the Arabian slippers, do not appear in the film yet are seen in test shots with Judy Garland taken in October, 1938. This pair belonged to actress Debbie Reynolds and were recently sold for $612,000 in the Debbie Reynolds Auction held by Profiles in History on June 18, 2011.

The slippers being auctioned by Profiles in History on December 16, 2011 are a vintage pair of Innes Shoe Co. red silk faille heels with uppers and heels covered with hand sequined silk georgette, lined in white leather. The right shoe contains handwritten characters "X 68 02, 5B, D 536" in black ink. In addition, the right shoe also exhibits a gold embossed label on shoe lining reading "Innes Shoe Co. Los Angeles, Pasadena, Hollywood." The left interior edge of the right shoe once indicated "#7 Judy Garland", however, the "Garland" is no longer visible. The left shoe has an inscription on the interior left edge clearly marked "#7 Judy Garland" and it also contains handwritten characters which have faded and are now partially illegible but appear to indicate, "[?] 68 02, [?] B, [?] 536", most likely matching the markings from the right shoe. Kent Warner located the slippers before the spring of 1970 as he was searching for star wardrobe for the sale. Being a collector himself, as well as an avid preservationist, Warner presented the auction house with a single pair knowing that any additional pairs would be ordered destroyed by auctioneer David Weisz. The bright red leather soles are not covered in felt, suggesting they are the pair of extra-close-up or "insert" slippers worn by Judy Garland when character Dorothy taps her heels together three times in the movie's climactic scene transporting her back home to Kansas. The presence of light, circular scuff marks on the red soles strongly supports this as well. Both shoes are in excellent condition with no loss or even disturbance to sequins. The right edge (facing) of the bow on the right shoe is missing one red faceted stone. Kent Warner had the reputation among collectors of having "only the best," and he saved the best pair for himself. The slippers remained in Warner's personal collection for more than a decade until he sold them in 1981. Author Rhys Thomas recently commented on this particular pair of slippers stating, *"there's no question in my mind that they are the crème-de-la-crème of all ruby slippers."* One cannot find anything more desirable than these prized Ruby Slippers. They are alive in the hearts of hundreds of millions of people in America and around the world. These Ruby Slippers would be the ultimate centerpiece of any collection and would attract the public in droves, just as they have for the Smithsonian for the past 30+ years. **$2,000,000 – $3,000,000**

# The Ruby Slippers









**640. Original Munchkin soldier hat from *The Wizard of Oz.*** (MGM, 1939) Adrian-designed Munchkin Soldier hat of green wool felt detailed with gold bullion decoration, top-mounted feathers and original gold roping chin strap. Interior handwritten markings are *"Billy Curtis"* (with his name crossed out) and *"Chas Kelly"* [sp.]. Both Billy Curtis and Charles E. Kelley are known "little people" who worked as Munchkins in *The Wizard of Oz*. Exhibits a few tiny moth holes; otherwise, in remarkable condition. This hat is featured in the book *The Wizardry of Oz* by Jay Scarfone and William Stillman. **$4,000 – $6,000**







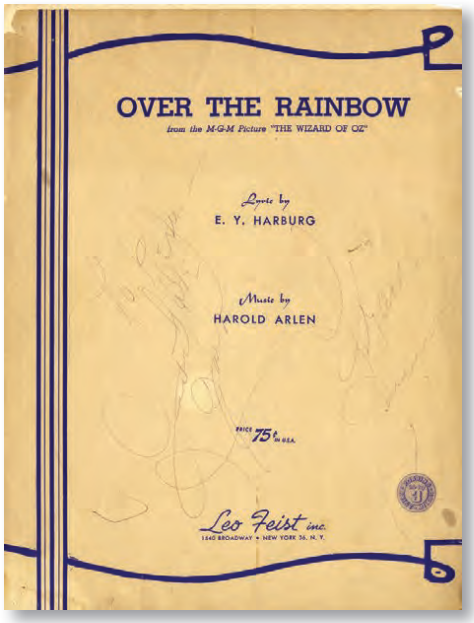

**641. Original Munchkin soldier jacket from *The Wizard of Oz.*** (MGM, 1939) Adrian-designed Munchkin Soldier jacket with lengthy coattails, fashioned of bright yellow and green wool felt and ornamented with gold bullion on the chest, shoulders, sleeves and on the rear of the collar. Interior "Metro-Goldwyn-Mayer" label with handwritten *"38."* The costume personifies the painstaking attention to detail employed during the production of *The Wizard of Oz*. In Very fine condition. **$15,000 – $20,000**

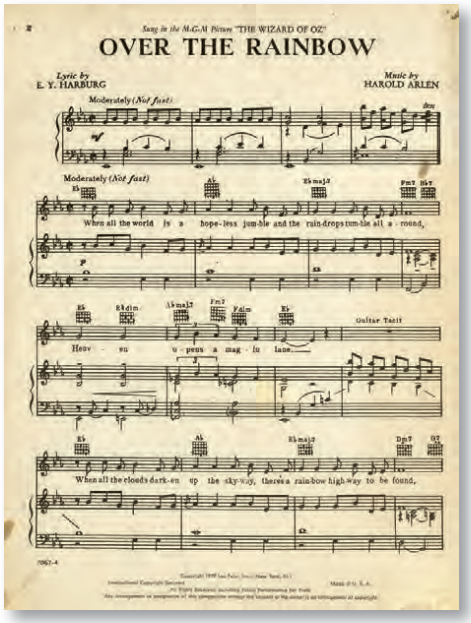




**642. Original Winkie Guard spear including metal spearhead and original wooden staff.** (MGM, 1939) Cast metal spearhead which was wielded by the Winkies, the Wicked Witch's ominous guards. Reminiscent of Adrian's costume designs for the production, it is quite likely that the prop department created the spearhead based on Adrian's design. Spearhead measures 30 in. long and includes the original wooden staff measuring 97 ½ in. long. Staff exhibits scuffs; otherwise, Very good condition overall. An incredible artifact and instantly recognizable prop from the film. **$30,000 – $50,000**








**643. Judy Garland/ Frances Gumm double-signed "Over the Rainbow" sheet music.** In 1967, a very young Kevin Bradigan went to work for his favorite personality in the entire world, Judy Garland. He made a special effort to find an example of the sheet music for "Over the Rainbow" which lacked graphics, so it could more visibly be autographed by her to him. When she performed the requested signing for her new assistant, she accidently spilled a little coffee on the aforementioned, not easily replaced sheet music, and to make amends for her error, signed her birth name, Frances Gumm as well, which is an extremely scarce autograph in its own right. Kevin Bradigan went on to acting off-off-Broadway with members of Andy Warhol's Factory such as Mary Woronov and Taylor Mead. Accompanied by facsimile photos of Bradigan with Garland, and of other signed items for comparison. Sheet music is complete with minor edge chipping and slight darkening of front cover. **$3,000 – $5,000**

# The Cowardly Lion







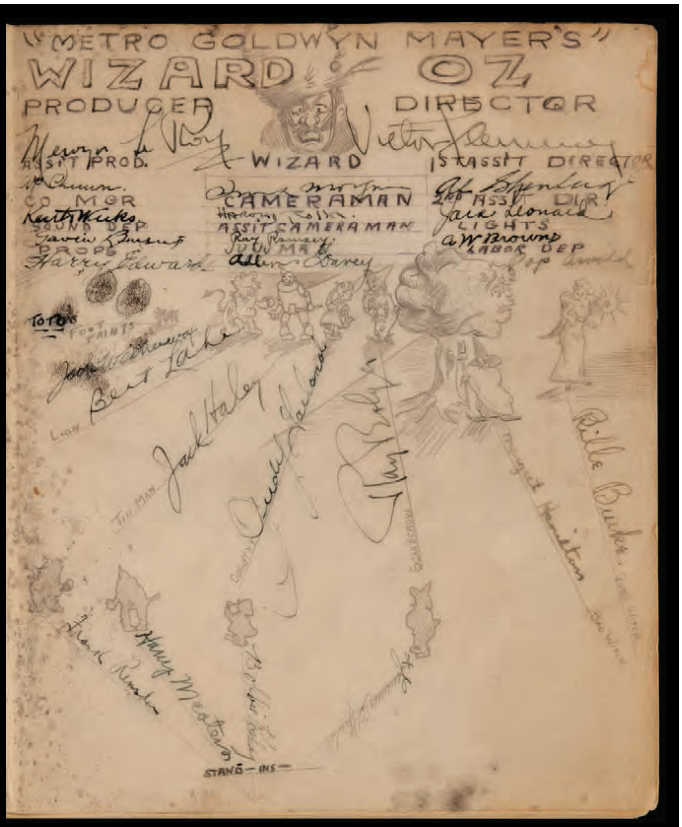




**644. Bert Lahr screen-worn "Cowardly Lion" costume from *The Wizard of Oz*.** (MGM, 1939) Designed by the legendary Gilbert Adrian, this costume (67 in. tall on base) is constructed out of an African lion skin with unique markings and hair patterns that are as individual as a fingerprint. While it is one of two Lion costumes known to have been made for and used in the production, it is specifically attributed to having been worn by actor Bert Lahr in some of the most memorable scenes of *The Wizard of Oz*, including when the Cowardly Lion first meets Dorothy on the Yellow Brick Road and sings "If I only had the Nerve" as well as when he later sings his trademark, "If I were King of the Forest" in the Emerald City. James Comisar, a noted specialist in preserving top-tier cultural materials, supervised the preservation effort: "We knew only the best would be appropriate when caring for an icon as indelible as the Cowardly Lion, so we assembled a team of experts who conserved the costume at the Los Angeles County Museum of Art. Herbert Lahr, the son of actor Bert Lahr, had a strong resemblance to his dad and allowed us to mold his face because the Cowardly Lion's original foam rubber make-up appliances did not survive." Optical-quality glass eyes that capture a faint sparkle of the Yellow Brick Road were also created and metal whiskers and acrylic teeth add further realism to a newly sculpted head; a wig and flowing mane were created using Italian human hair, and thousands of hair strands were painstakingly hand-tied into a Max Factor lace foundation in the same manner used by MGM Studios in the 1930s; and a contemporary pair of the Cowardly Lion's footwear was meticulously rendered out of lion hide and toned by art conservators to match the screen-used pair. William Stillman, a well-respected Oz historian who has co-authored numerous books on the film, states in a letter that this costume is authentic wardrobe worn by Lahr in *The Wizard of Oz*, and a full-page photograph of this conserved costume appears in his book, The Wizardry of Oz – The Artistry and Magic of the 1939 MGM Classic. This costume has also been the focus of documentaries produced by The Learning Channel, The History Channel, and has appeared on *The Oprah Winfrey Show*; and in recent years it has been in the possession of a renowned cultural archive that has maintained it to the highest standards. The Cowardly Lion costume is now presented in front of a painted canvas backdrop of the rolling hillsides that lead up to the Emerald City that was created by Disney artists as a freestanding installation, and the mounted costume and environmental elements are housed in museum-quality shipping crates. According to the American Film Institute, *The Wizard of Oz* is the #1 fantasy genre motion picture of all time, and the Cowardly Lion certainly stands as Hollywood's most regal and enduring icon of courage. **$2,000,000 – $3,000,000**











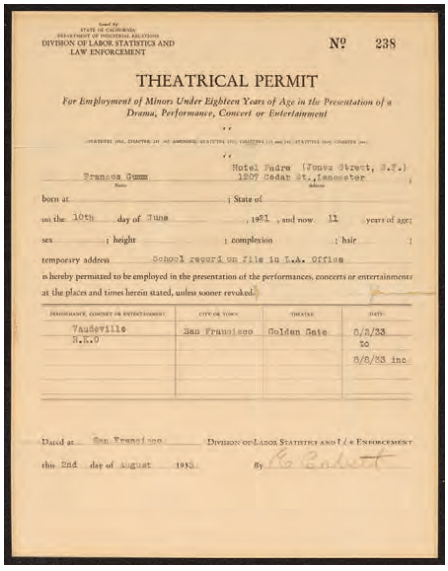

**645. The Wizard of Oz vintage clothbound book signed to Jack Haley's son by virtually entire cast and crew including Judy Garland and Toto.** (MGM, 1939) A well read and much loved copy of the 5th edition, 2nd state early 1930's clothbound printing of The Wizard of Oz, ex-libris Jack Haley Jr., with his bookplate inside front cover. His father Jack Haley, who so memorably portrayed the Tin Man in the film, brought this copy to the set and had the following sign it for his son, who was 5 years old at the time: cast members Judy Garland, Frank Morgan, Jack Haley, Ray Bolger, Bert Lahr, Margaret Hamilton, Billie Burke, Toto (footprint, with trainer Jack Weatherwax signature); stand-ins Bobbie Koshay, Harry Masters, Frank Remsden, and Francine(?) O'Hanlon; and crew members producer Mervyn LeRoy, director Victor Fleming, Al Shenberg, Keith Weeks, Harold Rossen, Harry Edwards, Gavin Burns, Ray Ramsey, Allen Davey, A.W.Brown, Wm. Cannon, Jack Leonard, Pop Arnold, and 15 others. Front endpaper, which contains the primary signatures, also has detailed pencil drawings of the principal characters linking them to their signatures. All in all, a highly personal, remarkable, and most certainly unique artifact from what many film lovers consider to be the greatest film of all time. Front cover and several of the 8 color plates are wavy and lightly dampstained, and signed pages exhibit scattered foxing; all corners are bumped and abraded, a well-used copy, still Good to Very Good. Together with Jack Haley Jr.'s personal copy of "The Land of Oz", being a 1930's popular edition of the sequel to the above mentioned book. From the estate of Jack Haley, Jr. **$40,000 – $60,000**

## Items from the Judy Garland Museum

The Judy Garland Museum is selling nine lots (Lots 646-654) to help fund the Children's Discovery Museum in Grand Rapids, Minnesota. Proceeds will benefit low income children in all of rural northern Minnesota who generally do not have access to out-of-the-classroom learning enrichment programs found in metro areas.




**646. Judy Garland's personal music arrangement manuscript archive, including "Over the Rainbow".** Three sets of full orchestral autograph manuscript musical arrangements created for Judy Garland, and from her personal property. All are primarily calligraphic-pen longhand originals, with some mimeo pages (yet even these have pencil-corrections in arranger's hand). Titles include her legendary signature tune "Over the Rainbow", plus "Almost Like Being in Love", and "Garden Medley". Accordion-folded in varying lengths ("Garden Medley" is over 1 ½" thick) and representing a wide variety of instruments for each song. An exceptional archive of very personal artifacts from Judy Garland's professional career. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$15,000 – $20,000**



DIVISION OF LABOR STATISTICS AND LAW ENFORCEMENT

№ 238

THEATRICAL PERMIT

*For Employment of Minors Under Eighteen Years of Age in the Presentation of a Drama, Performance, Concert or Entertainment*

Frances Gumm — Hotel Padre (Powell Street, S.F.) 1207 Cedar St., Lancaster

born at ; State of

on the 10th day of June , 1921 , and now 11 years of age;

sex ; height ; complexion ; hair ;

temporary address School record on file in L.A. Office

is hereby permitted to be employed in the presentation of the performances, concerts or entertainments at the places and times herein stated, unless sooner revoked.

| PERFORMANCE, CONCERT OR ENTERTAINMENT | CITY OR TOWN | THEATRE | DATE |
|---|---|---|---|
| Vaudeville K.K.O | San Francisco | Golden Gate | 8/2/33 to 8/8/33 inc |

Dated at San Francisco Division of Labor Statistics and Law Enforcement

this 2nd day of August 1933 By

**647. Judy Garland's original 1933 vaudeville work permit.** Judy Garland's original Division of Labor Statistics and Law Enforcement Theatrical Permit #238 (under her original name "Frances Gumm") to perform her vaudeville act in San Francisco from 8/2/1933 to 8/8/1933, and for which she had to lie about her age, declaring herself to be 11 instead of her actual age of 10. Her Los Angeles area address is listed as "1207 Cedar St., Lancaster". Measures approx. 8 ½" x 11". From the collection of The Judy Garland Museum, Grand Rapids, Minnesota.
**$2,000 – $3,000**







**648. Judy Garland's personal copy of an original *The Wizard of Oz* Decca record album set.** (MGM, 1939) The first issue of a cast-recording soundtrack album for this great film is in the form of a 78 RPM 4-disc set in illustrated opening covers. This example was Judy Garland's personal copy and is attributed as having been in her possession since approx. the time of the film's release. One disc is missing (as is almost always the case with these lacquered-acetate, highly breakable early recordings) though thankfully the missing disc is the least important of the 4, being "Munchkinland Part I & II". This is the only release we are aware of which contains the deleted musical number "The Jitterbug" as the album was prepared and distributed while filming was still wrapping up. Discs are in relatively nice condition for their media, with some original shine remaining, and only normal wear and handling, and appear to remain playable. Spine is nearly completely separated though still entirely present, and illustrated covers are worn at edges though quite presentable overall. A charming and perfectly appropriate artifact from the collection of this unique artist's personal and professional life. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota.
**$800 – $1,200**







**649. *The Wizard of Oz* Munchkinland resident top-coat designed by Adrian.** (MGM, 1939) Worn by a resident of Munchkinland (one of the tallest judging from the size, though styled to hang to the floor), this heavy green wool-felt coat is trimmed in orange and yellow felt and studded with large circular silver buttons, and the inside of the coat is fully lined with pale green linen. Studio tag inside collar reads "Metro-Goldwyn-Mayer/ Robinson/ 1060- 40-46½". (There is a Munchkin actress with last name "Robinson" so this could conceivably be for her). According to Jay Scarfone and William Stillman in their *Wizardry of Oz,* "Adrian determined to maximize the slight stature of Oz's smallest actors by elaborating their proportions with voluminous sleeves, huge vests, and oversized jackets". Scattered minor moth holes, and top edges of both shoulders and outside length of left sleeve are somewhat sun-faded, though can be re-dyed if desired. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$20,000 – $30,000**







**650. *The Wizard of Oz* Emerald City resident vest designed by Adrian.** (MGM, 1939) (MGM, 1939) Worn by a resident of the Emerald City, especially visible as Dorothy and friends enter through the gates the first time. This green and ivory wool felt, linen-lined vest bears internal studio tag "Metro-Goldwyn-Mayer/ Shopkeeper/ 1060-4078-42". Very light sun-fading to top edges of shoulders, else Fine as screen-worn. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$10,000 – $15,000**

**651. No Lot**












**652. Judy Garland's Tony Award for Unique Contribution to Theatre 1951-1952.** Judy Garland's original "Antoinette Perry" (Tony) Award which she was presented by the American Theatre Wing for her "Unique Contribution to Theatre 1951-52"at a special ceremony at the Waldorf Astoria Hotel in New York, in commemoration of her smash 19-week run at the Palace Theatre. For some personal reason known only to herself, she had the Beverly Hills jeweler "Trabert & Hoeffler" mount the heavy, silver-plate 3" diameter coin-shaped award as the hinged lid of a .545 sterling silver reproduction of a ca. 1700 John Dixwell original drinking cup. She reportedly kept the award on prominent display in her library throughout the remainder of her life, and it was acquired by the museum directly from her third husband, Sid Luft. Sterling slightly tarnished, else Fine. Apart from two Golden Globes and her juvenile Oscar, this is arguably the most appropriate and well-deserved award of her fascinating career. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$30,000 – $50,000**




**653. Judy Garland's personal scrapbook chronicling 1958-59 in photographs and newspaper clippings.** De-accessioned from the Judy Garland Museum, Judy's own personal full-folio scrapbook, containing original playbills for live performances, press reviews and notices, illustrated sheet music, numerous news clippings, plus several items dating all the way back to early 1940's like her wedding announcement in the press of marriage to Vincent Minnelli, which Judy likely tossed in herself for lack of a more appropriate "home" for them. Of special interest is Miss Garland's personal printed "Ex Libris" bookplate inside front cover. Spine is separating though still intact, and many of the paste-downs show adhesive staining, though all remain legible and highly presentable. An exceptionally personal glimpse into this legendary performer's life and career. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$2,000 – $3,000**





**655. Al Jolson "Edwin P. Christy" vest, pants and jacket designed by Royer from *Swanee River*.** (TCF, 1939) For one of Al Jolson's best late-career performances, he portrays minstrel-show originator Edwin P. Christie in the biopic of songwriter Stephen Foster's life. Designed by Royer, this rather flamboyant three-piece evening-symphony blue and grey houndstooth-checked suit is the perfect look for the character. Worn by Jolson in the bar scene when Don Ameche as Foster punches him for "stealing" his song "Oh! Susanna". United Costumers labels inscribed "Al Jolson"; slight wear on right shoulder, else Fine as screen-worn. **$3,000 – $5,000**





**654. White fox coat and matching eggshell skirt worn by Judy Garland from the collection of designer Howard Shoup.** Howard Shoup, whose costume design for film and television spanned over three decades, was a favorite of Judy Garland and she chose him to create the gowns for her eponymous television variety show in the 1960's; this ecru stretch-satin long-sleeve "flapper-style" sheath dress with matching H. Jablon Furriers off-white fox jacket is a classic example of his work. Acquired indirectly from his collection by the Judy Garland Museum, and was created specifically for Miss Garland, likely for use on the television show. Excellent original condition with only a few tiny stain spots in lower skirt hem. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$4,000 – $6,000**





**656. James Stewart "Tom Destry, Jr." jacket from *Destry Rides Again*.** (Universal, 1939) Single-breasted salt & pepper wool twill jacket worn by James Stewart as "Tom Destry, Jr." in the film responsible for resurrecting Marlene Dietrich's box-office poison career, *Destry Rides Again*. This jacket is the principal element of Stewart's wardrobe for the first 40 minutes of the film, from his arrival on the stagecoach, through breaking up the legendary "cat-fight" between Dietrich and Una Merkel. Bears internal United Costumers label typed "Jimmy Stewart 126 A", and in Excellent condition, as screen-worn. **$1,500 – $2,500**





**657. Claude Rains "Don José Alvarez de Cordoba" cape and balloon pants from *The Sea Hawk*.** (Warner Bros., 1940) Designed by Orry-Kelly for Claude Rains, who portrays the vicious Spanish Ambassador in Michael Curtiz' swashbuckling tale of pirates and the high seas, *The Sea Hawk*. Rains in fact nearly steals the show from action star Errol Flynn. Worn separately by Rains both early and late in the film (he wears more elaborate royal-court versions through middle of the film). Cape bears Warner Bros. label, and pants Western Costume Co., both marked "Claude Rains". Satin inserts in pants are separating and waistband is somewhat dingy, and cape exhibits scattered minor stains. **$2,000 – $3,000**




**658. Columbia Pictures metal post road sign.** Circa 1940s metal post road sign featuring the Columbia Pictures Corporation logo, Columbia, the feminine personification of America holding a torch aloft and wrapped in the American flag. Painted in gold, black and white and measuring 19 in. square. It exhibits a patina indicative of its age and years spent outside showing some oxidation, scuffing and abrasion, slight bend at the left edge; otherwise, condition remains Very good. Four mounting holes for attachment to post. A wonderful studio relic and an impressive display piece. **$400 – $600**





**659. James Stewart "Martin Breitner" jacket from *The Mortal Storm*.** (MGM, 1940) Heavy black-wool military-styled jacket with red piping, worn by James Stewart as a Nazi-resistor in *The Mortal Storm*, most notably as he volunteers to brave the elements and dark to lead a persecuted professor to safety across the Austrian border. Velour on collar is threadbare, though otherwise excellent condition, virtually as screen-worn. **$800 – $1,200**







**660. Laurence Olivier "Lord Horatio Nelson" 3-piece Royal Naval costume from *That Hamilton Woman*.** (UA, 1941) 3-piece costume ensemble with long Navy jacket, cream vest, and one-armed shirt, designed by René Hubert, for Laurence Olivier in *That Hamilton Woman*. Royal Navy military jacket has different sleeve-lengths as well, for Olivier's character later in the film after losing an arm in a sea battle (lengthened sleeve bears a red bow to signify the loss). Accompanied by three Warner Bros. COAs (shirt, vest and jacket) stating this costume was part of the United Costume inventory purchased ca. 1950 by Warner Bros. Generally Fine as screen-worn. **$4,000 – $6,000**

**661. No Lot**









**662. Marlene Dietrich "Lili" black ball-gown designed by René Hubert for *The Flame of New Orleans*, plus Mischa Auer's caped tuxedo for the same scene.** (Universal, 1941) Most of the story's twists and turns in this period romantic comedy revolve around what Marlene Dietrich's character "Lili" will wear next in her courtship of a wealthy aristocrat. Though her wedding dress ends up floating down the Mississippi river, without question the most spectacular of René Hubert's gowns for Miss Dietrich is the one offered here. The camera follows it boxed, with much fuss and fanfare from the finest couture house in town, all the way into Lili's boudoir, and on to the great ball scene, where her real (very un-aristocratic) identity is discovered by Mischa Auer, whose very formal satin-lined cape and navy wool tuxedo is also offered here in the same lot. The gown bears Hubert's couture label, and is layered black silk tulle with integral corset, built-in padding, and crystal bead embroidery over lamé. All three pieces of Auer's tuxedo bear internal United Costumers labels inscribed "Mischa Auer 127". Many exceptional gowns were created for Dietrich during her golden age on screen, but few survived, and virtually none of them ever make it to the public market. Condition on both costumes is Very Fine, virtually as screen-worn. **$15,000 – $18,000**





**663. Henry Wilcoxon and Miles Mander Royal Naval long jackets from *That Hamilton Woman*.** (UA, 1941) Henry Wilcoxon "Captain Hardy" and Miles Mander "Lord Keith" Royal Naval uniform long jackets designed by René Hubert, for *That Hamilton Woman*. Midnight blue wool with cream wool and satin lining, fully decorated with gold bullion and Naval emblem buttons. Henry Wilcoxon's character is the man closest to Lord Nelson and Lady Hamilton, and wears this highly decorated jacket for most of the last half of the film; Miles Mander wears his for just one principal scene near the middle of the film. Both bear United Costumers tags with actors' names inscribed, and both are in Fine overall condition with only minor signs of ageing and use. **$400 – $600**







**664. Bob Hope elaborate wedding costume designed by Edith Head from *Road to Morocco*.** (Paramount, 1942) Legendary Paramount designer Edith Head is credited with 430 titles in her decades-long career. This Arabian sheik wedding ensemble is a classic example of her exemplary work, consisting of heavy gold-brocade caftan with elaborate paisley-pattern gold bullion embroidery, over dark gold brocade scalloped pants and off-white silk satin puff-sleeve and chest shirt, finished with pleated cummerbund. Worn by Bob Hope as "Orville Turkey Jackson"about to be married off to Dorothy Lamour. United Costumers labels marked variously "Bob Hope" and "wedding". All elements are Excellent with only traces of age or use, virtually as screen-worn. **$3,000 – $5,000**













**666. Bud Abbott and Lou Costello tuxedo tailcoats from *The Naughty Nineties*.** (Universal, 1945) Bud Abbott wears the rust-colored tail-coat for his introduction scene as "Dexter Broadhurst", the new star of Capt. Sam's Showboat; Lou Costello wears the black one as "Sebastian Dinwiddle" when he and Abbott infiltrate the nightclub casino to save their boss from card sharks. Both bear Western Costume Co. labels with performers' names inscribed, and apart from cuffs on black jacket let out, both are in Fine condition with few signs of age or use. **$4,000 – $6,000**

**665. Sabu "Mowgli's" knife from *Jungle Book*.** (Alexander Korda Films, 1942) One of the most important plot lines of the 1942 film, *Jungle Book*, involves Sabu "Mowgli's" quest to obtain a "tooth" with which to fight Shere Khan. This knife features a steel blade and composite hilt with brass detail and housed in a snakeskin-covered scabbard. It was worn around the actor's neck by the attached leather straps and is seen prominently throughout the final sequences of the film as well as promotional material. Blade exhibits slight oxidation, small crack to hilt and likely repainted. Condition remains very good overall. From the estate of Sabu. **$3,000 – $5,000**

**Don Tennant** (1922-2001) was an artist, writer, musician, film director, actor and creative genius. He was one of the most influential advertising creative men of the 20th Century and his creations continue to populate the global brand-advertising world. Tennant created "Tony the Tiger" and "Snap, Crackle and Pop" for Kellog's, "Pop'n Fresh" the Pillsbury Doughboy, the "Marlboro Man" for Philip Morris as well as the United Airlines slogan, "Fly the Friendly Skies." The following three lots were on exhibit at the Warner Bros. Museum until Don's death in 2001.

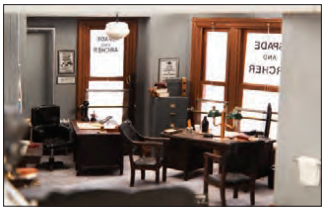





**667. Don Tennant miniature movie set for *Casablanca*.** (Warner Bros., 1942) Don Tennant painstakingly created by hand this miniature movie set of Rick's Café Américain using studio set stills and other research photographs from Warner Bros. Constructed from wood, with plastic, styrene, and metal elements, it features the iconic image of Bogart as "Rick" standing outside the Café, miniature studio lights, actors' chairs and table with donuts and fruit. The only piece not made by hand is the car parked in front. This meticulously detailed piece took over 5,000 hours to build and represents a true labor of love with a wealth of minutiae included. The piece measures 15 ½ in. x 7 ½ in. x 9 in. tall and is housed in a custom wood and glass display case (lower corner of glass is chipped). Special shipping arrangements may apply. **$4,000 – $6,000**







**668. Don Tennant miniature movie set of Sam Spade's office from *The Maltese Falcon*.** (Warner Bros., 1941) Constructed from wood, with plastic, styrene, and metal elements, it features a miniature camera on rolling dolly with director John Huston's chair, microphone boom, studio lights, and a complete backstage area with script reading table and actors' chairs. The piece measures 15 in. x 15 in. x 5 in. tall and is housed in a custom wood and Plexiglass display case. Special shipping arrangements may apply. **$6,000 – $8,000**










**669. Don Tennant miniature movie set for *Key Largo*.** (Warner Bros., 1948) This elaborate display is constructed from wood, with plastic, styrene, and metal elements; it features miniature studio lights, faux foliage, miniature LIFE magazines, wall portraits and table with donuts and fruit. The piece measures and impressive 18 in. x 18 in. x 9 ½ in. tall and is housed in a custom wood and Plexiglass display case. Special shipping arrangements may apply. **$8,000 – $12,000**

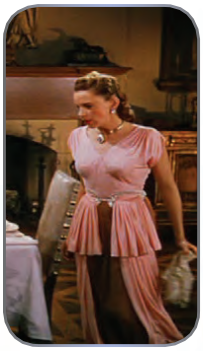


**670. Hans Dreier's 1945 Oscar for Best Art Direction for *Frenchman's Creek*.** (Paramount, 1944) A rare "wartime" Academy Award presented to one of Hollywood's most acclaimed and respected art directors, Hans Dreier (1885-1966), for "Best Art Direction-Interior Decoration, Color" for the film *Frenchman's Creek*, starring Joan Fontaine, Basil Rathbone and Nigel Bruce. The film was directed by Mitchell Leisen and was adapted from the Daphne Du Maurier novel. Dreier was born in Bremen, Germany and began his career in German film in 1919. He relocated to Hollywood in 1923 serving as set designer and art director for Famous Players-Lasky-Paramount and eventually became head of Paramount's art department from 1928 to 1951, creating sets for 11 Cecil B. DeMille films. During his long career he made contributions to nearly 500 films and worked with numerous directors such as Josef von Sternberg, Ernst Lubitsch, Rouben Mamoulian, King Vidor, Billy Wilder and Cecil B DeMille. Considerable credit is accorded Dreier's work for the lush elegance and soft gradations of tone that marked Paramount's distinctive black-and-white period of the 1920s and 1930s. He proved equally adept at handling the demands of the lavish color epics and gloomy moods of film noir. He was nominated for 23 Academy Awards for art direction and won three times, for the film offered here, *Samson and Delilah* (1949) and *Sunset Boulevard* (1950). The Oscar bears a small metal plaque on the front "Academy First Award to Hans Dreier for Color Art Direction of 'Frenchmans Creek'" and another on the opposite side, "Academy of Motion Picture Arts and Sciences First Award 1945." Measures 13 ¼ in. tall with a base measuring 5 in. diameter. Exhibits a wonderful patina with only slight oxidation and minor scuffs on the base. Provenance: Odyssey Auctions, Lot 380, October 16 & 17, 1993. **$60,000 – $80,000**





**671. Elizabeth Taylor "Leslie Benedict" dress designed by Marjorie Best from *Giant*.** (Warner Bros., 1956) Two-tone sienna and rust wool conservative dress designed by Marjorie Best, and worn by Elizabeth Taylor as Rock Hudson's wife during the cafe fight scene, when Hudson defends a Latino family from discrimination. Slightly modified for repurposing by trim removal from sleeve cuffs, else virtually as screen-worn. Bears internal Warner Bros. label "E. Taylor Ch 6-403". **$6,000 – $8,000**







**672. Dorothy Lamour gold lamé gown designed by Jean Louis from *Lulu Belle*.** (Columbia, 1948) Exquisite long-train full gold lamé and bugle-bead specialty gown designed by Jean Louis for Dorothy Lamour in the title role of *Lulu Belle*. Worn by Lamour on stage while her character is performing her "Happy Days" musical revue, and due to Production Code issues of the late 1940's, the transparent quality of the bodice in this revealing and sensuous gown required a sort of "jacket" be added (no longer present with this gown) to satisfy the censors. Gold in lamé has slightly tarnished in spots, but overall the costume remains virtually as screen-worn. Accompanied by an original production still of Lamour wearing the gown in its censored state. **$1,000 – $1,500**



**673. Judy Garland "Hannah Brown" gown from *Easter Parade*.** (MGM, 1948) Designed by Irene and worn during the sequence when she tells Fred Astaire "Don Hewes" she just bought a new dress then sings "It Only Happens When I Dance With You." **$12,000 – $15,000**



**674. Potpourri of (12) vintage and modern women's character and background costume pieces, primarily from Western Costume Company.** Includes: Helen Griffith settler's tunic attributed to *Jesse James Rides Again* (1947); Crimson silk Shakespearean tunic with elaborate gold bullion embroidery, Ca. 1935; Brandied apple silk dress suit with floral beaded embroidery; pair of bustieres from *Easy A* (2010) which appear as props upon Emma Stone's return from shopping; sand-colored heavy nubby silk Asian knotted-front jacket with TCF wardrobe label; an exceptional olive silk hand-sewn cheongsam with elaborate floral beadwork and frog closure (minor staining and handling), TCF labeled for *Soldier of Fortune* (1955); a "Boyd" amber-glass silk party dress meant as a store prop in *Leap Year* (2010) with a €595 prop price tag; a regal red silk Anne Klein II dress jacket; white silk ladies long-underwear set marked for *The Invention of Lying* (2009); black synthetic party mini-dress with floral bust and ruffled skirt, attributed to *Killers* (2010); and a simple green cloth peasant cheongsam. Condition varies, some show age and handling from screen-use and storage, though most remain remarkably fresh. **$200 – $300**



**676. Blueprint plans for beach attack from Sands of Iwo Jima.** (Universal, 1949) Collection of blueprint photographic direction plans of beach attack, photographic conceptual renderings of the invasion (two by Tyrus Wong) and storyboard thumbnails. 30+ pages total measuring approx. 11 in. x 14 in. Blueprints indicate principal filming was done at Camp Pendleton with references to distance in miles to Highway 101, locations of infiltration areas, trenches, fox holes, etc., some with production notations and pencil sketches on the verso. Thumbnails comprise the beach storming and Tarawa trench fighting sequences. Exhibit curling at edges and handling. **$400 – $600**



**675. Potpourri of (17) vintage men's character and background costume pieces from Western Costume Company.** Includes: John Qualen earthtone-wool jacket Ca. 1940; five rough heavy cloth Scottish kilts; three matching "court jester" multi-colored wool, cloth, and felt bolero jackets Ca. 1940 inscribed variously with actors' names: "Fred Kohler, Bud Rae, Boldry, Cutler, Bruggerman, and #3 Falkerson"; pair of orange court jerkins Ca. 1950 which once had a large frog-shaped emblem now removed, marked "H. Ehmert, Steve Smith #1, B. Mace, and I. Hazeltine"; crimson and gray felt royal jerkin with tongued-dragon emblem, marked "Jim House"; orange felt long-sleeve royal tunic with golden heart inside cross emblem, marked "Greyston"; unused vintage U.S. Army officer's dress jacket, dated 1942; green felt bolero vest, marked "Merry Widow" and "Fisher"; and a matching pair of beige dancer's bolero jackets marked "E. Reyes" and "Elmer Paine". Condition varies, most show age and handling from screen-use and storage, though some remain remarkably fresh. **$200 – $300**







**677. Victor Mature's ornate gold money clip.** Mounted "Veinte Pesos 15 gr. Oro Puro" coin and back of clip engraved, "Ballard Barron to Vic Mature 4-26-51." Consignor's father worked at the Broadmoor Hotel in Colorado Springs, CO in the 1950s. Victor Mature was a guest of the hotel in 1954 and upon his departure, he gave this clip as a token of his appreciation for his fine service. Includes a letter of provenance from the daughter of the gentleman Mature gifted the money clip to. **$2,000 – $3,000**








**678. Treasure Island (1934) original unique screen-used prop vellum treasure map.** (MGM, 1934) Hand-drawn and colored prop "treasure map" on 25" x 27" genuine animal-skin vellum, folded, stained and distressed intentionally for period and plot authenticity. Salvaged by Jackie Cooper's boy hero character "Jim" from the sea-chest of crusty pirate "Billy Bones", memorably portrayed by Lionel Barrymore. This is not only the essential prop and driving plot device for the most rewarding filmed version of an oft-told tale, it is one of the truly great and immediately recognized film props from the golden age of Hollywood, created under the Art-direction of the legendary Cedric Gibbons. A fascinating detail in its execution are the red crosses which Jim points out, but being a black and white film, read only as gray to the film viewer. Map has been flattened for display, and shows chipping and nail-holes all around margins from handling as genuine vellum becomes brittle when dry (easily covered with matting), but interior remains unaffected and presents itself virtually as screen-used. From the family of 1930's-50's MGM director/ producer Harry W. Loud, where it has lived and been loved since 1934. **$12,000 – $15,000**



**679. Martian ship from *Zombies of the Stratosphere*.** (Republic, 1952) Fuselage is constructed of wood with balsa wood fins, painted bright green with red accents and silver gun turret below. Measures 23 in. long x 5 in. in diameter. Designed by legendary sci-fi team Howard and Theodore Lydecker, it saw extensive duty for Republic serials, even retaining the mounting holes along the top for the flying sequences. It exhibits wear, scuffs and scrapes, with all but three (3) fins missing or replaced. Condition remains very good for its age and manner in which it was used. **$1,000 – $1,500**





**680. Kathryn Grayson "Suzette Micheline" gown designed by Helen Rose from *The Toast of New Orleans*.** (MGM, 1950) Delicate and quite elaborate long period gown designed by Helen Rose, constructed almost entirely of varying shades of transparent silk, lace, and embroidered floral appliqués. Worn by Kathryn Grayson as "Suzette Micheline", a snooty opera singer visiting New Orleans, as she is courted by peasant-mannered Mario Lanza playing a "Cajun Caruso". Green cummerbund is an original studio wardrobe piece and is remarkably close to, though not the screen-worn version, so is included for display purposes. Separations at skirt closures, and some tattering to margin of silk train, and entire gown has slightly darkened evenly with age. Internal label inscribed "1483 6818 Kathryn Grayson"and stamped "MGM WARDROBE." **$600 – $800**





**682. Judy Garland wig from *Summer Stock*.** (MGM, 1950) This film marked Miss Garland's final motion picture for M-G-M. This auburn/brown, 3/4 wig is hand-tied and is made of real human hair. Sewn inside the wig is the original "Metro-Goldwyn-Mayer" label reading, *"624,"* along with the original "Max Factor Hollywood" label reading, *"F4758."* Both series of numbers correspond with the accompanying original M-G-M Wig Stock Record card which reads, *"Stock No. 624, Original Player: Judy Garland. Description: Med. Brown 3/4 Fall. Prod. #1477.* Handwritten in pencil is, *"'Summer Stock' Walters* [the film's director] *#624 F4758."* Originally purchased from the original 1970 MGM Auction and After Auction Sale. Lot also comes with the original storage box marked "624" in red ink as well as two photographs of Judy Garland wearing this wig. **$3,000 – $5,000**





**681. Doris Day "Marjorie Winfield" 2-piece turquoise period skirt and blouse designed by Marjorie Best from *On Moonlight Bay*.** (Warner Bros., 1951) Early Doris Day vehicle adapted from Booth Tarkington's "Penrod"stories of mischievous youth, and one of her most charming films of the period. Two-piece Artisan-blue wool pleated long skirt topped by a sheer silk-tulle blouse with integral satin bustier, designed by Marjorie Best and worn by Doris Day when her father prevents her from running off with Gordon MacRae. The brilliant and unique colors of this garment are truly breathtaking in 3-strip Technicolor on screen. Both pieces bear internal Warner Bros. tags inscribed "D. Day 5037-754". Very little trace of aging or wear, virtually as screen-worn. **$800 – $1,200**





**683. Paulette Goddard "Molly McCorkle" male drag dance costume from *Pot o' Gold*.** (UA, 1941) For one of the most audacious woman in male drag sequences during Code-enforced Hollywood (and easily rivals Marlene Dietrich's drag sequence in pre-Code *Morocco*) Paulette Goddard wears this Latin male outfit to seduce the ladies in the "Broadway Caballero" musical number from *Pot O' Gold*. Designed by Helen Rose, and consists of cream wool bolero jacket over midnight blue wool dance slacks, both of which bear United Costumers labels inscribed with performer's name. Satin trim on collar is frayed, else Fine as screen-worn. **$400 – $600**



**684. Rosemary Clooney "Calaveras Kate" Victorian-style showgirl gown designed by Edith Head from *Red Garters*.** (Paramount, 1954) This largely overlooked and vastly under-appreciated musical western is a true gem of high camp played like a cartoon (early director Frank Tashlin had just moved from *Porky Pig* shorts) in the full spectrum imaginable of 3-strip Technicolor. Staged on a hyper-stylized, spare theater-type set (which earned an Oscar nomination for art and set design), Rosemary Clooney is never better on screen, period, than here in this Edith Head gown leading her Can-Can girls of the Red Dog Saloon in the title number, *Red Garters*. Constructed of heavy and quite durable oilcloth fabric in crimson and white, this elaborate two-piece gown with long train is a wonder to behold, both in person and on screen. Stamped inside "Paramount Women's Wardrobe". One small faint stain in skirt, else Very Fine as screen-worn. Does not come with petticoat. **$3,000 – $5,000**





**685. Jean Simmons "Desirée Clary" period silk day-dress designed by René Hubert from *Desirée*.** (TCF, 1954) Periwinkle raw silk long dress with integral off-white and crimson dotted-Swiss blouse, designed by René Hubert, and worn by Jean Simmons as Desirée in the Clary family shop when Marlon Brando is arrested while courting her. Internal label inscribed "1-27-7-8043 Jean Simmons A-725-15". Faint tanning to top edge of blouse shoulders, and some sun-fading in the periwinkle of the silk. **$800 – $1,200**





**686. Elizabeth Taylor "Louise Durant" orange velvet peignoir robe designed by Helen Rose from *Rhapsody*.** (MGM, 1954) Elegant dressing robe of heavy peach silk with long train and frog closures designed by Helen Rose for Elizabeth Taylor in *Rhapsody*. Worn by Miss Taylor somewhat unbuttoned to reveal a surprising glimpse of cleavage, considering the Production Code in full effect at the time. Appears in the scene where she shows off her new piano (and other obvious assets) to the young handsome music conservatory student John Ericson, singing her favorite childhood lullaby to him. Internal label inscribed "1628-3099 ELIZ. TAYLOR". Excellent condition throughout, virtually as screen-worn. **$2,000 – $3,000**







**687. Lana Turner "Samarra" gown and cape designed by Herschel McCoy from *The Prodigal*.** (MGM, 1955) Lana Turner ably portrays the high priestess to a pagan god, in essence a "concubine for hire" for those wealthy enough to make the proper "offerings" in Richard Thorpe's biblical epic *The Prodigal*. Two elaborate principal costume pieces here designed by Herschel McCoy are worn separately, though to great effect by Turner in her "priestess" duties. The exquisite transparent gold-lined silk robe with elaborate gold bullion, sequin, and jewel appliqués is worn for Turner's introduction, as she teaches a very young Sandra Descher (wearing an exact matching cape) a thing or two about the job duties when it is her turn one day soon. The gown, of soft-woven ecru silk with internal corset and exceptional beading and decoration on bust and torso, is worn when Turner seduces Edmund Purdom for the first time, with the intention of deceiving him out of his fortune. Internal label in gown inscribed "1658 4162 Lana Turner"and robe is marked simply "LANA TURNER", and apart from minor faint stains and a few tiny holes, virtually as screen-worn. **$6,000 – $8,000**






**688. Grumman F9F-2 Panther filming miniature from *The Bridges at Toko-Ri*.** (Paramount, 1954) Grumman F9F-2 Panther filming miniature used during William Holden "Lt. Harry Brubaker's" thrilling landing sequence aboard the USS *Savo Island*. The plane is completely hand-painted and detailed and features the "Golden Dragon" squadron insignia on the nose. Constructed of fiberglass and features metal landing gear, rubber tires, a pilot head and shoulders. The cockpit is removable and the yellow plastic canopy appears to have been replaced. The wingspan measures 61 in., length is 62 in. and 19 in. tall at the tail. The miniature exhibits minor wear, with paint slightly dulled, front tire cracked and worn, but remains in Very good condition. Special shipping arrangements will apply. **$3,000 – $5,000**











**689. Royal Handmaiden costume designed by Irene Sharaff from *The King and I*.** (TCF, 1956) Two-piece heavy burgundy satin with green lining traditional Siamese Royal court costume worn by one of the Handmaidens assigned to Deborah Kerr by her employer, Yul Brynner as "King Mongkut" of Siam (now Thailand). Western Costume Co. label inside with faded performer assignation; in generally Fine condition overall, as screen-worn. **$400 – $600**

**690. Yul Brynner "King Mongkut" embroidered robe and wrap by Irene Sharaff from *The King and I* on stage.** (Rodgers and Hammerstein, 1951-54) Based upon extensive research, and primarily upon both the quality of material and construction and the early design of the "Brooks Costume Co." label inside, this Yul Brynner *The King and I* costume is attributed to the original production on Broadway, which ran for three years and 1,246 performances. A two-piece costume, comprising: a three-quarter length robe of purple silk and red brocade embellished with bronze and gilt beadwork and braid, with corresponding harem-style trousers, the jacket with Brooks Costume Company, 1150 Sixth Ave., New York label inside inscribed "King" -- made for Yul Brynner as "King Mongkut" of Siam in the Broadway production of *The King And I*. Brynner's best-known role, he played "King Mongkut of Siam" in the Broadway production of Rodgers and Hammerstein's musical *The King and I* 4,626 times onstage over the span of his career. He appeared in the original production and subsequent touring productions, as well as a 1977 Broadway revival, and another Broadway revival in 1985. He won an Academy Award for Best Actor for the role and is one of only seven people who have won both a Tony Award and an Academy Award for the same role. Please note, this same costume was previously incorrectly attributed to a "1960's revival" with Brynner, which is impossible, as his first participation in a Broadway revival production of this play isn't until the late 1970's. Even more to the point, this exact costume had for years already been a prized possession of one of the first serious stage and film costume collectors, Mr. Robert Cahlman, who was the director of the Brooks Costume Company in New York, and the originator in 1959 of the first touring exhibition of stage and screen costumes entitled "Exits and Entrances". There are separations in the purple silk around the shoulders, and general signs of use over hundreds if not thousands of performances, though overall generally intact and quite presentable considering its age and history. **$8,000 – $12,000**







**691. *The Ten Commandments* metal wine cup.** (Paramount, 1956) Stylized brass wine tumbler painted silver, used by Edward G. Robinson as "Dathan", and other Hebrew celebrants during the orgy scene in *The Ten Commandments*, when Moses is away and Dathan convinces them to worship the golden calf idol. Rim is slightly dented from handling, and paint, which shone as polished silver on film, has dulled, else essentially as screen-used. **$300 – $500**

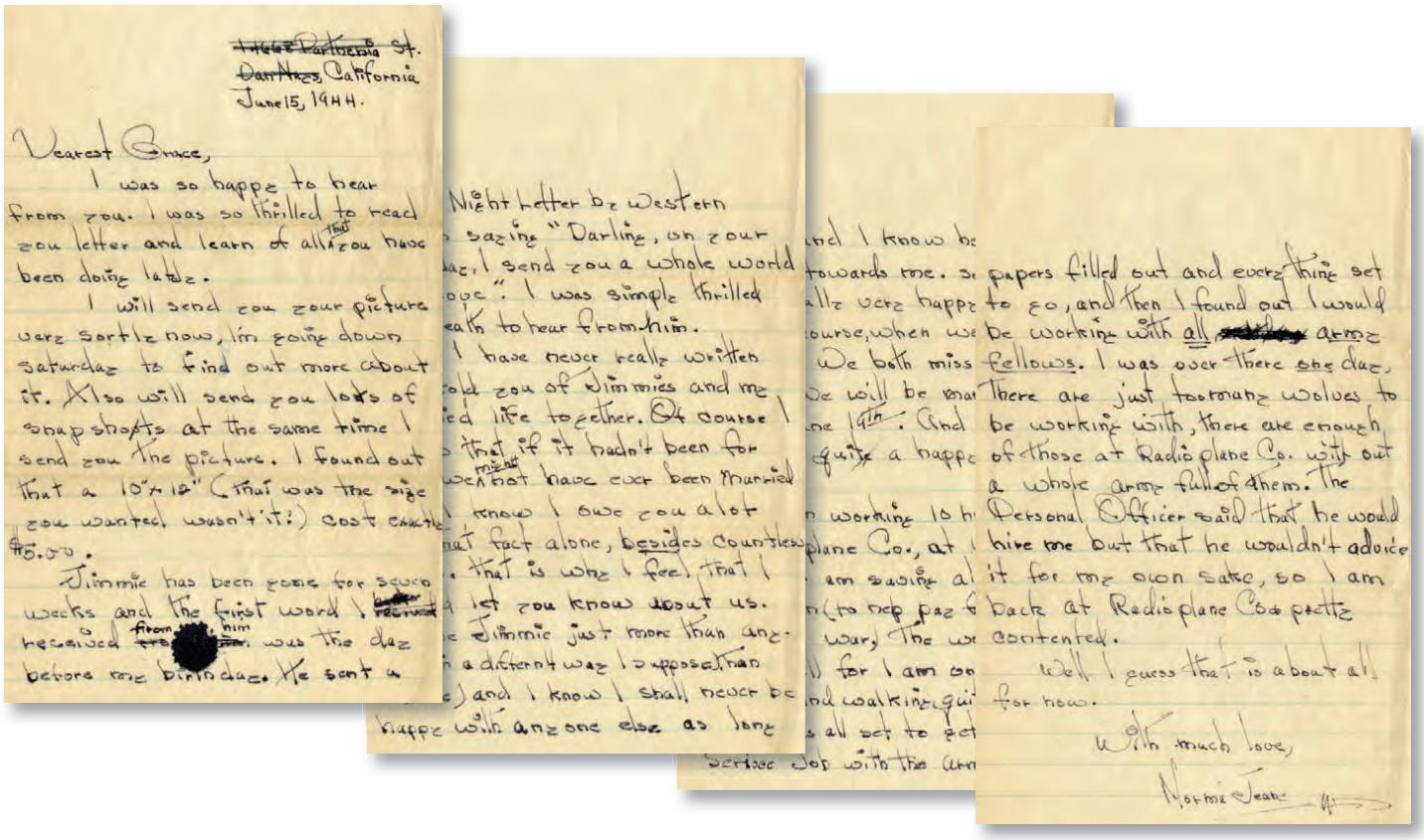




**692. Laurence Olivier military tunic from *The Prince and the Showgirl*.** (Warner Bros., 1957) An early 20th century style double-breasted military dress tunic worn by Laurence Olivier as "The Regent," of crème colored wool with red velvet collar and cuffs, gold braid to the collar, sleeves decorated with intertwined braid in red, gold and black velvet panel at the back with brass buttons. No label. Ornate epaulettes have been removed. Exhibits a few surface moth holes at the upper right shoulder; otherwise, Very good condition. Provenance: Bonhams, Knightsbridge, Dec. 16, 2009: The Angels Archive of TV & Film Costume, Lot 46. **$1,000 – $1,500**



**693. Yvonne DeCarlo "Amantha Starr" nightgown designed by Marjorie Best from *Band of Angels*.** (Warner Bros., 1957) Eggshell silk and lace nightgown with baby blue self-belt tie, designed by Marjorie Best for Yvonne DeCarlo in *Band of Angels*, the unofficial sequel to *Gone With the Wind*. Worn by her as 'Amantha Starr', raised as a plantation-owner's daughter but now Clark Gable's property, when he comes to secure her bedroom from the storm, and spends the night for the first time. Internal Warner Bros. label inscribed "Y. De Carlo 8815-835"and in Very Fine condition. **$800 – $1,200**



**694. 18-YEAR-OLD MARILYN MONROE AMAZING AUTOGRAPH LETTER SIGNED**, *"Norma Jeane"*, Four pages, blue-lined Octavo sheets, dated June 15, 1944. Penned at the top, and stricken-through, is the address *"~~14668 Parthenia St, Van Nuys~~"* (curiously, she never lived at that address). Written to **Grace Goddard**, Norma Jeane's legal guardian and 'mother' figure during the tumultuous years of her youth. (in full):

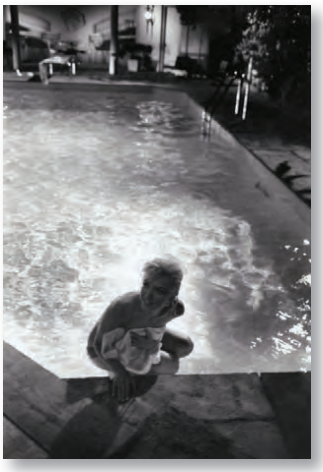
*"Dearest Grace,*

*I was so happy to hear from you. I was so thrilled to read your letter and learn of all that you have been doing lately.* [Grace had recently moved to West Virginia] *I will send you your picture very s*[h]*ortly now, I'm going down Saturday to find out more about it. Also will send you lots of snapshoots at the same time I send you the picture. I found out that a 10″ x 12″ (that was the size you wanted wasn't it?) cost exactly $5.00. Jimmie has been gone for seven weeks and the first word I received from him was the day before my birthday. He sent a cable night letter by Western Union saying 'Darling, on you birthday, I send you a whole world of love'. I was simply thrilled to death to hear from him.*

*I have never really written and told you of Jimmies and my married life together. Of course I know that if it hadn't been for you we might not have ever been married and I know I owe you a lot for that fact alone, besides countless others. That is why I feel that I should let you know about us. I love Jimmie just more than anyone (in a differn't way I suppose than anyone) and I know I shall never be happy with anyone else as long as I live, and I know he feels the same towards me. So you see we are really very happy together that is of course, when we can be together. We both miss each other terribly. We will be married two years June 19th. And we really have had quite a happy life together. I am working 10 hrs. a day at Radioplane Co., at Metropolitain Airport. I am saving almost everything I earn (to help pay for our future home after the war.) The work isn't easy at all for I am on my feet all day and walking quite a bit. I was all set to get a Civil Service job with the Army, all my papers filled out and everything set to go, and then I found out I would be working with all Army fellows. I was over there one day, there are just too many wolves to be working with, there are enough of those at Radioplane Co. with out a whole army full of them. The Personal* [Personnel] *Officer said that he would hire me but that he wouldn't advice it for my own sake, so I am back at Radioplane Co. & pretty contented. Well I guess that is about all for now. With much love, Norma Jeane"*

Summer of 1944 was a fateful time for young Norma Jeane Dougherty. Circa 1943-44, she landed her first job at Radioplane Co. (a defense contractor in Burbank, California), through the influence of her mother-in-law, Ethel. Her husband, Jim, had recently joined the U.S. Merchant Marine and shipped off to war just *"seven weeks"* previously. Although she here thanks Grace for the instrumental role she played in organizing and consenting to her marriage, it is known that she later harbored feelings of resentment towards Grace for taking off to West Virginia (in effect, abandoning Norma Jeane), and believed that her "surrogate mother" had arranged the marriage as a convenient way to get rid of her. Despite Norma Jeane gushing over her love for her husband, her marriage was soon to unravel. Just a few months later, Norma Jeane met a man who would vault her to stardom: Army photographer David Conover. Conover had been tasked by his commanding officer (who was, interestingly enough, actor and future President Ronald Reagan) to photograph women factory workers who were helping with the war effort. Making the rounds at Radioplane he was naturally drawn to Norma Jeane, who, along with her stunning beauty and bubbly personality, seemed to have a certain "aura" around the camera. She soon appeared on the cover of *Yank* magazine, and the die was cast. Heeding the advice of Conover and Grace, she obtained a divorce from Dougherty (September 13, 1946), and began one of the most famous careers in Hollywood.

A wonderful letter, showing how Norma Jeane viewed her world and her future with Jim Dougherty just two years into their marriage — though her life would soon change forever. Numerous corrections throughout, and page one exhibits original ink-blot. Overall, in excellent condition. **$40,000 – $60,000**






**695. Collection of (4) oversize photos of Marilyn Monroe nude swimming pool session, printed ca. 1970.** On 5/28/1962, photographers Lawrence Schiller and William Woodfield were allowed onto the closed set of *Something's Got to Give* to shoot Marilyn Monroe's nude swimming scene for her never-completed final film role. Some of those shots appear in "Playboy" magazine shorthly after her death. Lot comprised of (4) gelatin-silver double-weight semi-gloss 11" x 14" prints from that session, printed ca. 1970 from the original negatives. Tiny corner pinholes and minor bumping and handling, else generally Fine. **$300 – $500**








**696. Collection of (6) oversize photos of Marilyn Monroe: singing, posing, and with husbands, printed ca. 1970.** Lot comprised of (6) gelatin-silver double-weight semi-gloss 11" x 14" prints of Marilyn Monroe, printed ca. 1970 from the original negatives. Includes: (2) at beach in bathing suits; recording "Let's Make Love" soundtrack (2); and one each with husbands Joe DiMaggio and Arthur Miller. Tiny corner losses and minor bumping and handling, else Very Good to Fine. **$300 – $500**







**697. Collection of (5) oversize photos of Marilyn Monroe at home, printed ca. 1970.** Lot comprised of (5) gelatin-silver double-weight semi-gloss 11" x 14" prints of Marilyn Monroe, printed ca. 1970 from the original negatives. All shot at various times in one or more of Marilyn's own homes. Tiny corner losses and minor bumping and handling, else Very Good to Fine. **$200 – $300**



**698. Marilyn Monroe oversize print by Andre de Dienes, café window pose.** (1949/'92) 11"x14" fiber print, Estate signed and stamped. Very fine. **$400 – $600**



**700. Collection of (4) 16 x 20 photos of Marilyn Monroe by Milton Greene from the black lingerie series, and at the beach, printed ca. 1970.** Gelatin-silver double-weight semi-gloss 16" x 20" prints (3) of Marilyn Monroe from Milton Greene's black lingerie series, (1) at the beach, printed ca. 1970 from the original negatives. Condition varies, with minor to moderate handling, creasing, and edge chipping from storage to each. **$200 – $300**



**699. Collection of (4) 16 x 20 photos of Marilyn Monroe by Milton Greene from the black lingerie series, printed ca. 1970.** Fashion and celebrity photographer Milton Greene so impressed Marilyn Monroe during a Look Magazine shoot, she ended up moving in with his family, and making him her manager for several years. In 1956 Greene shot the seminal black lingerie series of her in New York, with only an occasional cigarette or shot glass as props. Gelatin-silver double-weight semi-gloss 16" x 20" prints (4) of Marilyn Monroe, printed ca. 1970 from the original negatives. Condition varies, with minor to moderate handling, creasing, and edge chipping from storage to each. **$200 – $300**



**701. Collection of (4) 16 x 20 photos of Marilyn Monroe intimate portraits, printed ca. 1970.** Gelatin-silver double-weight semi-gloss 16" x 20" prints (4) of Marilyn Monroe, all being intimate portraits from various locations and times, printed ca. 1970 from the original negatives. Condition varies, with minor to moderate handling, creasing, and edge chipping from storage to each. **$200 – $300**



**702. Marilyn Monroe original 4 x 5 in. color camera transparency, swimsuit pose with towel.** Color 4 x 5 in. camera transparency of Marilyn Monroe posing in a swimsuit with towel. Fine; with smudging. **$200 – $300**



**705. Marilyn Monroe original 4 x 5 in. color camera transparency.** Color 4 x 5 in. transparency of an early closeup publicity photo of Marilyn Monroe posing on a bike with a puppy in the basket. Very fine. **$200 – $300**



**703. Marilyn Monroe original color camera transparency, swimsuit pose with platform shoes.** Color 4 x 5 in. transparency of Marilyn Monroe, being a studio publicity pose in swimsuit and platform shoes. Fine; with smudging. **$200 – $300**



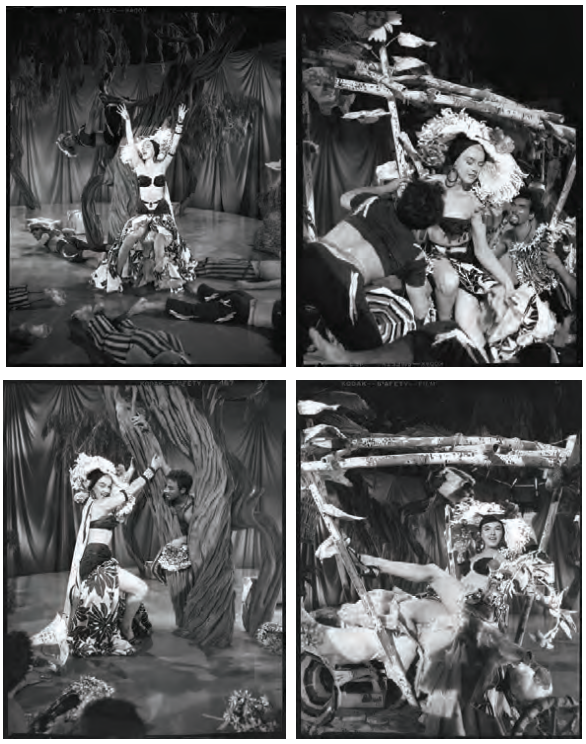
**706. Marilyn Monroe original 4 x 5 in. color camera transparency.** Color 4 x 5 in. transparency of Marilyn Monroe posing seated in a kitchen wearing a bathing suit. Very fine. **$200 – $300**



**704. Marilyn Monroe original color transparency, swimsuit pose.** Color 4 x 5 in. camera transparency of Marilyn Monroe posing in a swimsuit bikini poolside. Very fine. **$200 – $300**

**707. Marilyn Monroe original 3 x 4 in. color camera transparency.** Color 3 x 4 in. transparency of Marilyn Monroe glamour shot wearing fur. Pinhole at lower left corner tip. Very fine. **$200 – $300**





**708. Marilyn Monroe camera negatives from *There's No Business Like Show Business*.** (TCF, 1954) Nine (9) original 4 x 5 in. camera negatives on safety film of Marilyn Monroe from *There's No Business Like Show Business* from the "Heat Wave" number. **$200 – $300**



**709. Marilyn Monroe original camera negatives from *How to Marry a Millionaire* and *Something's Got To Give*.** Five (4) 8 x 10 in. ((1) 4 x 5 in.) original camera negatives on safety film of Marilyn Monroe, one from *How to Marry a Millionaire* (1953), one from *The Misfits* (1961), and two from *Something's Got To Give* (1962). A print accompanies the 4 x 5 in. negative and is crossed out in orange marker, presumably done by Marilyn herself, since she had editorial rights to all of her publicity images and typically used this color pen. One with pencil retouching. Fine. **$400 – $600**



**710. Marilyn Monroe candid photographs from *Don't Bother to Knock*.** (TCF, 1952) Six (6) gelatin silver glossy 4 in. x 5 in. candid on-set photographs of Marilyn Monroe with various co-stars including Richard Widmark and Jim Backus. Five show ink cropping studio markings. Fine; with handling. **$200 – $300**



**711. Marilyn Monroe original camera negatives, glamour poses.** Five (5) 4 x 5 in. original camera negatives on safety film of Marilyn Monroe in glamour poses, one risqué topless portrait attributed to Earl Moran. Very fine. **$400 – $600**



**712. Marilyn Monroe original camera negatives from *Some Like It Hot*.** (UA, 1959) Two (2) original 8 x 10 in. and (9) 2 ¼ in. camera negatives on safety film of Marilyn Monroe with Tony Curtis and Jack Lemmon from *Some Like It Hot*. 2 ¼ in. negatives feature some candid shots taken on set. Very good to Fine. **$200 – $300**



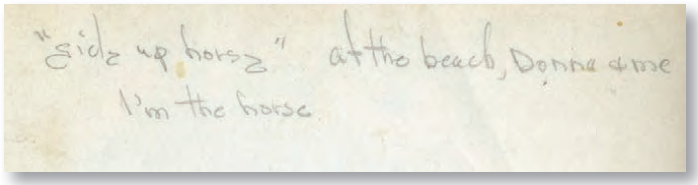




**715. Marilyn Monroe, Montgomery Clift and Clark Gable original camera negatives from *The Misfits*.** (UA, 1961) Seven (7) original 8 x 10 in. negatives on safety film of Marilyn Monore, Montgomery Clift, Clark Gable and other cast members in publicity portraits and on set candids with Arthur Miller from *The Misfits*. Fine. **$400 – $600**



**713. Marilyn Monroe and Clark Gable original camera negatives from *The Misfits*.** (UA, 1961) Eight (8) original 8 x 10 in. negatives on safety film of Marilyn Monroe and Clark Gable in publicity portraits and on set candids from *The Misfits*. Two with cropping tape at the borders. Fine. **$400 – $600**






**716. Marilyn Monroe (Norma Jeane) original family photograph age 2, with her later notation on verso.** From the personal effects of a relative of Marilyn Monroe (nee Norma Jeane Mortensen/ Baker) to the owner of the image archive "Silver Screen" (now deceased), to the current owner, an original gelatin-silver 3¾" x 4¾" family snapshot of toddler Norma Jeane at the beach. She is playing with another toddler she calls "Donna" in the pencil notation attributed to Norma Jeane herself, "gidy up horsy" at the beach, Donna & me I'm the horse"; comparisons were carefully made to other writing from her teen years, and this is a confident match, so she could have made this notation anytime before leaving home at age 16. **$800 – $1,200**



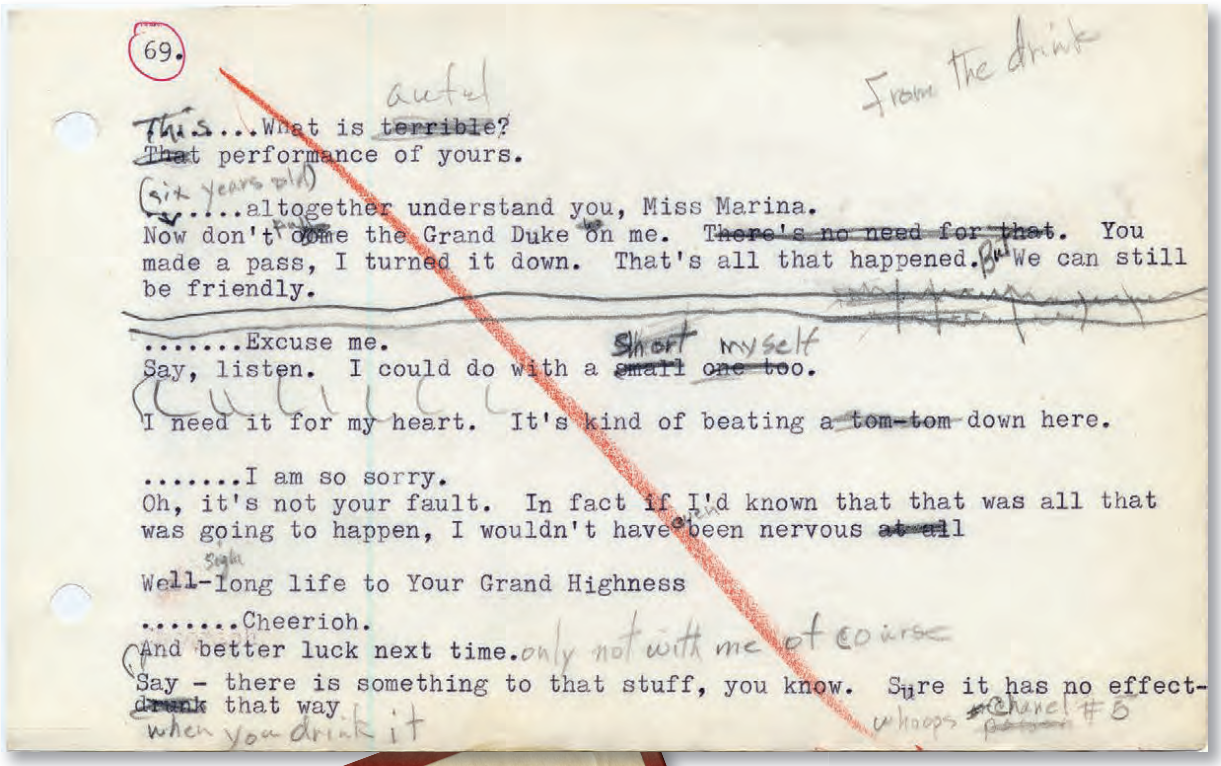
**714. Pair of Marilyn Monroe 8 x 10 in. color transparencies from *How to Marry a Millionaire* and *Let's Make Love*.** Pair of color 8 x 10 in. color transparencies, one of Marilyn Monroe with Betty Grable and Lauren Bacall from *How to Marry a Millionaire* and one with Yves Montand from *Let's Make Love*. Very good and Fine. **$200 – $300**



**717. Marilyn Monroe significant and unique collection of 16+ personally owned family photographs and negatives of Marilyn Monroe and her mother.** A unique archive of 16+ original 2 ½ x 4 ¼ in. to 3 ½ in. x 4 ½ in. personal family photographs and negatives of Marilyn Monroe with her mother Gladys Pearl Baker (née Monroe) and presumably grandmother, as well as other family members and friends spanning toddler age through to adolescence. Her mother Gladys is pictured in several with a woman who is likely her best friend, Grace McKee, the woman that went on to become her guardian and ward of state. Marilyn is pictured in several as a toddler, as a teenager holding a baby on a bench, standing with Chico Marx on stage, as a young swimsuit model etc. Includes additional copy prints and negatives made from original photographs (originals not present). Approx. 30 items total. An incredible glimpse into Marilyn's early family life and unique opportunity to acquire a rich trove of original material. **$2,000 – $3,000**



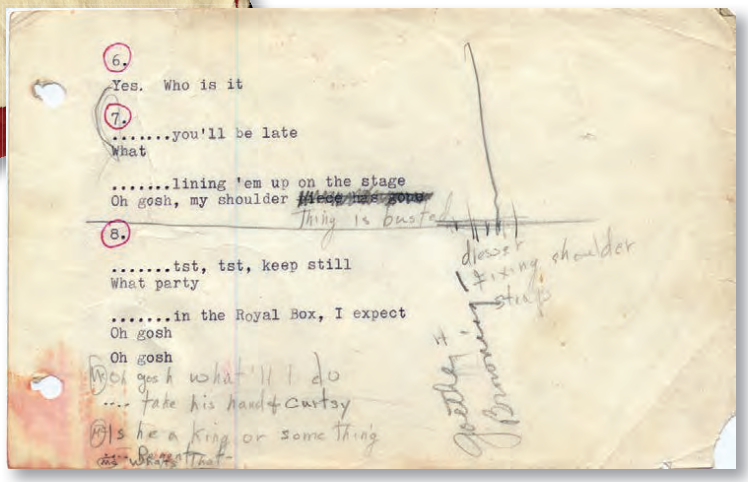
**718. Marilyn Monroe (Norma Jeane) original photobooth snapshot self-portrait, Ca. 1940.** From the personal effects of a relative of Marilyn Monroe (nee Norma Jeane Mortensen/ Baker) to the owner of the image archive "Silver Screen" (now deceased), to the current owner, a 1 ½" x 1 ¼" self-generated "photobooth" self-portrait, cut out of the original multi-shot strip by a teenage Norma Jeane and given to a family member. We have not heard of the survival of other such photos generated by[Marilyn] herself, though of course at least a few must have been generated at the time, so it is conceivable for this to be a unique artifact in the pantheon of Marilyn Monroe's history. In any case, it is unique for this particular shot, as the photobooth technology only creates a single print of each exposure. Side margins are intact, and this particular image was trimmed out of the middle of a multi-shot strip, so no upper or lower margin is present; else, surprisingly Fine for such a small ephemeral object. **$800 – $1,200**












**719. Marilyn Monroe's personal annotated working promptbook-script for *The Sleeping Prince* (aka *The Prince and the Showgirl*).** (Warner Bros., 1957) Clasp-bound in crimson paper covers, and intentionally printed in half-size (5" x 8") for ease of use on set, especially considering the elaborate costumes required for this drawing-room comedy starring, and co-produced by, Marilyn Monroe and Laurence Olivier. This example is identified on the specially-printed titled front cover as "PERSONAL COPY OF MISS MONROE". Many pages inside exhibit not only scene and dialogue notes attributed to Monroe's own hand, but many personal thoughts and observations by her as well, namely "What am I doing here with this man/I can't believe my eyes, ears/ watch him/'oh no'/this idiot/ Chanel #5/ I just think it's a joke/ don't take anyone else's tone/ affective memory/ heart breaking" plus at least one slightly naughty joke, "like a music box: a tinkle", among other 'notes to self'. Accounts from the time agree that Marilyn had more trouble working with Olivier than with any other male lead in her career. At least (31) of this small, character-dialogue promptbook-script's (68) pages exhibit anywhere from one to numerous notations by Miss Monroe, making this one of the most intensely personal artifacts extant from her professional career. Covers are significantly tattered all around the margins, and front cover, together with first (2) pages, are torn 2/3 down from top near spine, else intact and complete as originally issued. **$30,000 – $50,000**







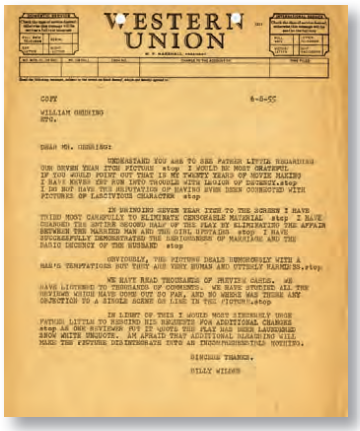
**720. MARILYN MONROE EXTENSIVE ARCHIVE OF PRODUCTION AND PUBLICITY MATERIAL FROM *THE SEVEN YEAR ITCH*.** (TCF, 1955) Extensive archive of production and publicity materials representing all facets of the film, *The Seven Year Itch*. The archive contains significant correspondence and consultations, with 1,000+ individual pieces including Billy Wilder's 5 pg. contract signed three (3) times and dated June 1st, 1954, author George Axelrod's 10 pg. contract signed, Billy Wilder's signed payment agreement, copy of producer Charles Feldman's letter sent to "Mr. and Mrs. Joe DiMaggio" framing the reasons he, the director and the studio want Marilyn in the film, confidential correspondence between Wilder and Zanuck with heated exchanges at times, a pair of scripts bearing numerous annotations in Darryl Zanuck's hand, together with extensive collections of copies of legal documents, inter-office memos, and telegrams, intimate exchanges between Zaunck and Charles K. Feldman, as well as other correspondence to and from Harry Sokolov, Irving Cohen, Irving "Swifty" Lazar, Spyros Skouras, and many other studio heads.

Charles K. Feldman (1904-1968) was one of the most powerful agents in Hollywood and had notable creative input as executive-producer on several important films, *Pittsburgh*, *Red River*, *A Streetcar Named Desire*, and notably, *The Seven Year Itch*. The archive begins with early correspondence regarding George Axelrod's screenplay being purchased by Feldman and negotiating with Billy Wilder to direct. Lew Wasserman was acting as agent for Wilder and numerous exchanges are present with drafts of agreements including a fascinating dialogue on Wilder having no interest in Tom Ewell or Walter Mathau as the lead, but instead he wanted Jamest Stewart, Gary Cooper or William Holden. Wilder's 5 pg. contract is present, dated June 1st, 1954, signed three (3) times and initialed five (5) times, as well as his signed payment agreement dated November 23, 1954.
An official secretarial copy of a fantastic 5 pg. letter, dated May 17, 1954, from Feldman to "Mr. and Mrs. Joe DiMaggio" frames the reasons that he, director Billy Wilder and Twentieth Century-Fox want Marilyn Monroe in the film, "When all of us met, you, Marilyn, expressed a repeated and definite desire to appear in THE SEVEN YEAR ITCH. I bought the play for over $250,000 and as I would not sell it today for a million dollars, it is conceivable…this film could show profits in the millions – for everyone believes it will be a tremendous hit!" Other copies of typed letters sent to Wilder from Zanuck about the lead male role, "If I had read the script at the time we were casting…I would never have recommended Holden or anybody else except Ewell. I didn't quite understand at the time but in re-reading I believe that Holden would have been as big an error as Gary Cooper. That is a great play…but I tell you…it would not be fifty percent of the picture it will be with Marilyn Monroe. She is an absolute must for this story…nothing would make up for her personality in this subject."

A pair of Zanuck's personally hand-annotated scripts. One Temporary Incomplete with 11 pages of annotations with an interesting note during the scene Richard is scrutinizing the cover design for *Little Women*, where he pens, *"? The Scarlet Letter – play off the Adultress later."* Another Final script bears 24 pages of handwritten notations with suggestions for cutting the reading scene way down. Another Zanuck TLS to Charles Feldman, dated Sept. 20, 1954, advises against the "voice over" scenes and sends along his 10 page breakdown of differences between the play and the script and 12 pages of annotated dialogue with Zanuck's suggestions stapled to the margins on small strips of blue paper.

When principal filming began and just after Marilyn and DiMaggio's divorce, some exchanges become heated between Feldman and Zanuck, including a 2 pg. office memo from Oct. 22, 1954, "There have been tough days – immediately after the divorce proceedings, the 18-takes have only happened on rare occasions with the girl…for the last two weeks this girl has worked as hard as anyone I have known in my life. Incidentally I don't know how Kazan worked with you but I can tell you that on STREETCAR, it was a daily occurrence for us to have 25 to 30 takes with Brando and Vivien Leigh. This has not been happening on ITCH." Further correspondence relates to Wilder taking too long to film scenes and difficulties with Marilyn taking company time to rehearse. There is a strong concentration of material on the risqué nature of the publicity done for the film, specifically relating to large promotional billboards that featured the iconic billowing white dress scene, "They're replacing a big cardboard cutout of Marilyn outside Loew's Theatre in Times Square. It was showing Marilyn with her skirts blowing above her waist. Not good taste…Some papers refuse to accept wind blowing ad because of Kefauver investigation and pressure groups…this is a very delicate situation…sensational business so far at opening." Much difficulty arose with censors upon the film's release, including a complete rejection by the Irish Censor & Appeal Board stating that "this film is incapable of cutting without destroying its continuity. It is indecent and unfit for general exhibition." Even a telegram from Wilder to the president of the Catholic Legion of Decency states, "I do not have the reputation of having ever been connected with pictures of a lascivious character. Obviously, the picture deals humorously with a man's temptations but they are very human and utterly harmless. Am afraid that additional bleaching will make the picture disintegrate into an incomprehensible nothing."

All in all, a rich trove and fascinating glimpse into the project's inception, it's transformation from stage to screen, all the various legal wranglings between agents, producers, directors and other studio heads during filming, and finally the fallout over the overt sexuality that faced cinema goers after the film's release. Interested parties are strongly encouraged to view this material in person. **$30,000 – $50,000**



WESTERN UNION

COPY 6-8-55

WILLIAM OBRIENS
NYC.

DEAR MR. OBRIENS:

UNDERSTAND YOU ARE TO SEE FATHER LITTLE REGARDING HIM DRIVEN THAT 7TH PICTURE stop I SHOULD BE MOST GRATEFUL IF YOU WOULD POINT OUT THAT IS MY TWENTY YEARS OF MOVIE MAKING I HAVE NEVER PUT HIM INTO TROUBLE WITH LEAGUE OF DECENCY.stop I DO NOT HAVE THE SENTIMENTS OF HAVING EVER BEEN CONNECTED WITH PICTURES OF LASCIVIOUS CHARACTER stop

IN UNFOLDING SEVEN YEAR ITCH TO THE SCREEN I HAVE TRIED MOST CAREFULLY TO ELIMINATE OBJECTIONABLE MATERIAL stop I HAVE CHANGED THE ENTIRE SECOND HALF OF THE PLAY BY ELIMINATING THE AFFAIR BETWEEN THE MARRIED MAN AND THE GIRL UPSTAIRS stop I HAVE SUCCESSFULLY REMOVED THE OBJECTIONABLE OF MARRIAGE AND THE RADIO INCIDENT OF THE HUSBAND stop

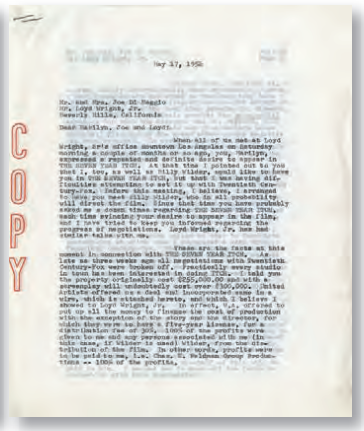
OBVIOUSLY, THE PICTURE DEALS HUMOROUSLY WITH A MAN'S TEMPTATIONS BUT HIS VERY HUMAN AND VITALLY HANDICAPPED.stop

WE HAVE READ THOUSANDS OF SEVEN YEAR ITCH. WE HAVE LISTENED TO THOUSANDS OF COMMENTS. WE HAVE STUDIED ALL THE REVIEWS WHICH HAVE COME OUT TO DATE, AND NO WHERE HAS THERE ANY OBJECTION TO A SINGLE SCENE OR LINE IN THE PICTURE.stop

IN LIGHT OF THIS I WOULD MOST SINCERELY URGE FATHER LITTLE TO REVIEW HIS REQUESTS FOR ADDITIONAL CHANGES stop AS ONE REVIEWER PUT IT WHEN THE PLAY HAS BEEN LAUNDERED ENOW WHITE ENOUGH. AM AFRAID THAT ADDITIONAL WASHING WILL MAKE THE PICTURE DESTINGUISHABLE INTO AN INCOMPREHENDIBLE NOTHING.

SINCERE THANKS.

BILLY WILDER



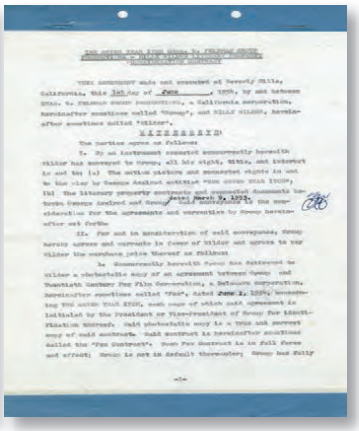
May 17, 1954

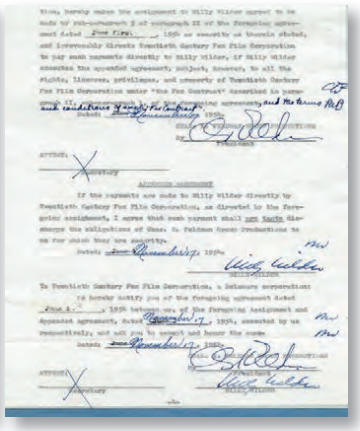
Mr. Hal Wallis
Mr. Lloyd Wright, Jr.
Beverly Hills, California

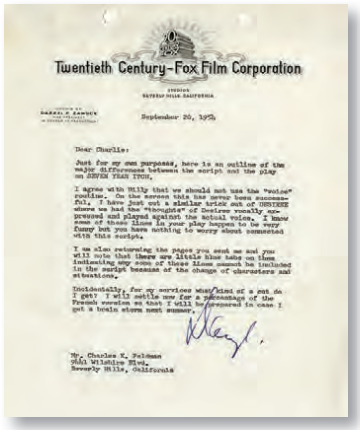
Dear Hal, Lloyd, Joe and Lloyd:

When all of us met at Lloyd Wright, Jr's office downtown Los Angeles on Saturday morning a couple of months or so ago, you, Hal, expressed a repeated and definite desire to appear in THE SEVEN YEAR ITCH. At that time I pointed out to you that I, too, as well as Billy Wilder, would like to have you in the picture and that we would, therefore, welcome your participation in it. It would benefit the picture, before this meeting, I believe, I arranged to have you meet Billy and me in all probability Billy will direct the film. Since that time you have probably seen me a dozen times more than that, and each time evidencing your desire to appear in the film, and I have tried to keep you informed regarding the progress of negotiations. Lloyd Wright, Jr, has had similar calls from me.

These are the facts as this moment in connection with THE SEVEN YEAR ITCH. As late as three weeks ago all negotiations with Twentieth Century-Fox were broken off. I mentioned to every studio in town has been interested in doing ITCH. I told you the property originally was purchased by me, and with a screenplay will undoubtedly cost over $300,000. United Artists offered to deal me and incorporated some in a film, which is attached hereto, and which I believe I showed to Lloyd Wright, Jr. In effect, U.A. offered to put up all the money to finance the cost of production of the picture, and in addition to pay me $100,000 which they agree to have a five-year license for a distribution fee of 30%, 100% of the profits were to then be and any persons associated with me (in this case, if Wilder is used) Wilder, from the distribution of the film. In other words, profits were to be paid to me, I.e. Chas. K. Feldman Group Productions -- 100% of the profits,







Twentieth Century-Fox Film Corporation

September 20, 1954

Dear Charlie:

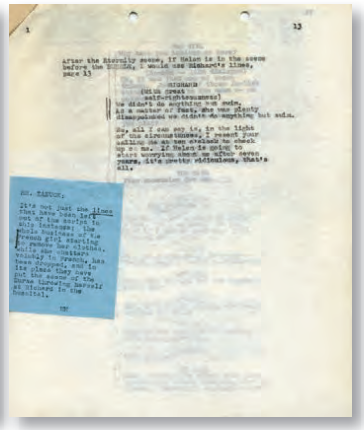
Just for our own purposes, here is an outline of the major differences between the script and the play on SEVEN YEAR ITCH.

I agree with Billy that we should not use the "voice" routine. On the screen this has never been successful. I have just cut a similar brick out of HUSBANDS where we had the "thoughts" of the husband being overheard and played against the actual voice. I know some of those lines in your play began to be very funny but you have nothing to worry about connected with this script.

I am also returning the pages you sent me and you will note that there are little blue tabs on them indicating any scene of these lines cannot be included in the script because of the change of characters and situations.

Incidentally, for my services what kind of a cut do I get? I will settle now for a percentage of the French version as that I will be prepared in case I get a brain storm next summer.

Mr. Charles K. Feldman
9641 Wilshire Blvd.
Beverly Hills, California



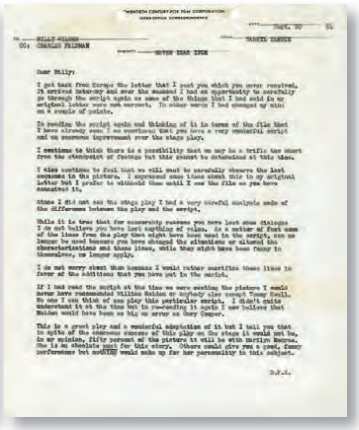
1 13

After the Eternity scene, if Tolot is in the scene before the [illegible], I would use Richard's lines, page 15

RICHARD
(with great satisfactoriness)
He didn't do anything we made,
As a matter of fact, she was plenty
disappointed we didn't do anything but sulk.

So, all I can say is, in the light of the circumstances, I regret your calling me at the office and I'll be up to me. If Helen is up to me, I'll be up to me after seven years, it's pretty ridiculous, that's all.

MR. TAYLOR:
It's not just the lines that have been left out of the script to which Helen objects. Whole sections of the French play have been changed, and I feel that they do not do justice to the scene of the character of Richard as pictured in the [illegible].



WESTERN CONSTRUCTION FILM CORPORATION
NEWS-DETAIL CORRESPONDENCE

Sept. 20 54

TO: BILLY WILDER
CC: CHARLES FELDMAN
FROM: DANIEL TAYLOR
SUBJECT: SEVEN YEAR ITCH

Dear Billy:

I got back from Europe the letter that I sent you which you never received. It arrived late and now the moment I had an opportunity to carefully go through the script again to some of the things that I had said in my original letter were not correct. In other words I had changed my mind on a couple of points.

In reading the script again and thinking of it in terms of the film that I have already seen I am convinced that you have a very commercial script and an enormous improvement over the stage play.

I continue to think there is a possibility that we may be a trifle too short from the standpoint of footage but this cannot be determined at this time.

I also continue to feel that we will want to considerably shorten the last sequence in the picture. I expressed some ideas about this to my original letter but I prefer to withhold them until I see the film as you have assembled it.

Since I did not see the stage play I had a very careful analysis made of the differences between the play and the script.

While it is true that for commercial reasons you were less some dialogue I do not believe you have lost anything of value. As a matter of fact some of the lines from the play that might have been used in the script, are no longer be used because you have changed the situations or altered the characterizations and those lines, while they might have been funny to themselves, no longer apply.

I do not worry about them because I would rather sacrifice those lines in favor of the additions that you have put in the script.

If I had read the script at the time we were making the picture I would never have recommended William Holden or anybody else except Tony Curtis. No one I can think of can play this particular script. I didn't quite understand it at the time but in re-reading it again I now believe that Holden would have been as big an error as Tony Curtis.

This is a great play and a wonderful adaptation of it but I tell you that in spite of the enormous success of this play on the stage it would not be, in my opinion, fifty percent of the picture it will be with Marilyn Monroe. She is an absolute must for this story. Others could give you a good, funny performance but nothing would make up for her personality in this subject.

D.T.:t.



CONFIRMATION COPY

APRIL 13, 1955

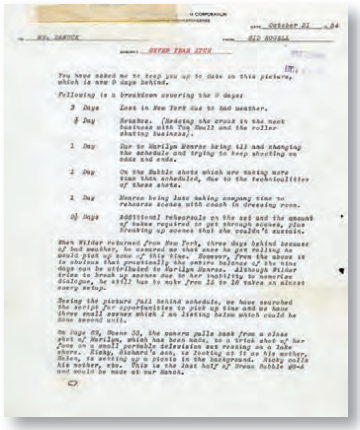
CABLE

CHARLES FELDMAN
HOTEL CARLTON T
PARIS FRANCE

DEAR CHARLIE CONTACT GREGG SHELLER AND FIND OUT IF HE IS AVAILABLE TO PLAY STANFORD WHITE IN GIRL ON THE RED VELVET SWING AND SEE WHAT TO START HAT PETTERSON STOP AS YOU KNOW HE WAS IN A PICTURE [illegible] WHICH HE WAS PAID BUT IN ADDITION TO THIS HE WOULD PROBABLY BE ABLE TO MAKE SOME APPEARANCES THAT SUMMIT SUMMIT HIS STOP AS YOU KNOW HE HAS PUT ON 20 A VERY DIFFICULT SITUATION AND AT ONE TIME IT LOOKED LIKE I WOULD HAVE TO RECONSIDER THE CONTRACT FOR THIS REASON AGGRAVED TO HIM STOP INCIDENTALLY WE ARE CONSIDERABLY CONSIDERING SOMEB MAKOV FOR THAT AND JOAN COLLINS FOR FRANCE BENNETT STOP PARKER MADE THERE OF HERSELF OR SO SEEMED SHOW LADY MAKE WITH NOTHING RECOMMENDING THEMSELVES AFTER LONG CONSULTATION WITH AUTHOR AND LIGHTMAN WE DEFINITELY BELIEVE THAT WE NEED BELIEVE THE PICTURE OR SO SHOULD JUST START WORK THINKS WE WILL PROBABLY HAVE TO PAY SUBSTANTIAL AMOUNT OF MONEY TO PLAY PRODUCING STOP LIGHTMAN SAYS THAT THE DIFFERENCE OF BELIEVE IN JUDY WILL MEAN AN ADDITIONAL BILLION DOLLARS DOMESTIC GOING TO THE PICTURE AS THERE IS JUDY GOES SCREEN, LOTS GOT AND THE MONEY BECOMING MORTE STOP SO MANY VILLAINS AND THE TOURISTS THERE PERTAINS OF CHARACTER AS ARE COMPELLED TO PAY FOR THERE ADVANCE IN BELIEVE DATE STOP THE BIG TIME PRODUCTION IS BECOMING OVER BUT THIS BOLD COMPANY IS MAINTAINING IS DOING THAT BIG BUSINESS STOP IN JOAN WITH YOU SUCCESS.

DANIEL

Actual wire in C&K corporate file.



[illegible] October 21 54

MR. ZANUCK SID ROSSAL

SUBJECT: SEVEN YEAR ITCH

You have asked me to keep you up to date on this picture, which is now 9 days behind.

Following is a breakdown covering the 9 days:

3 Days Lost in New York due to bad weather.

½ Day Rushes. (Reading the cross in the next business with Tom Neal and the roller skating business).

1 Day Due to Marilyn Monroe being ill and changing the schedule and trying to keep shooting on odds and ends.

1 Day On the Bubble shots which are taking more time than scheduled, due to the technicalities of these shots.

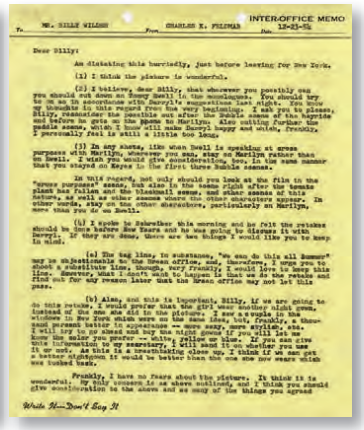
1 Day Monroe being late making company time on rehearsal scenes with coach in dressing room.

4½ Days Additional rehearsals on the set and the amount of takes required to get through scenes, plus breaking up scenes that she couldn't execute.

When Wilder returned from New York, three days behind because of bad weather, he assured me that once he got rolling he would pick up some of this time. However, from the shots it is obvious that practically the entire balance of the time days can be attributed to Marilyn Monroe. Although Wilder tries to break up scenes due to her inability to memorize dialogue, he still has to make from 12 to 20 takes on almost every setup.

Having the picture fall behind schedule, we have searched the script for opportunities to pick up time and we have three small scenes which I am listing below which could be done second unit.

On page 69, Scene 32, the camera pulls back from a close shot of Marilyn, which has been made, to a trick shot of her face on a small portable television set resting on a lake shore. Richy, Richard's son, is looking at it as his mother, Helen, is setting up a picnic in the background. Richy calls his mother, etc. This is the last half of Scene Bubble 40-A and would be made at our Ranch.



INTER-OFFICE MEMO

TO: MR. BILLY WILDER FROM: CHARLES K. FELDMAN DATE: 12-23-54

Dear Billy:

Am disturbing this hurriedly, just before leaving for New York.

(1) I think the picture is wonderful.

(2) I believe, dear Billy, that wherever you possibly can you should cut down on Tommy Rall in the monologue. You should try to do so in accordance with Darryl's suggestions last night. You know my thoughts in this regard from how very beginning. I ask you to please, Billy, reconsider the possible cut after the Bubble scene of the hayride and before he gets on the phone to Marilyn. Also cutting further the paddle scene, which I know still make Darryl happy and which, frankly, I personally feel is still a little too long.

(3) In any shots, like when Rall is speaking at cross purposes with Marilyn, wherever you can, stay on Marilyn rather than on Rall. I wish you would give consideration to doing so in the same manner that you stayed on Reyes in the first three bubble scenes.

In this regard, not only should you keep the film in the "cross purposes" scene, but also in the scene right after the tennis game has fallen and the blackmail scene, and other scenes of this nature, as well as other scenes where the other characters appear. In other words, stay on the other characters, particularly on Marilyn, more than you do on Rall.

(4) I spoke to Fabrikant this morning and he felt the retakes should be done before New Years and he was going to discuss it with Darryl. If they are done, there are two things I would like you to keep in mind.

(a) The tag line, to substance, "we can do this all Summer" may be objectionable to the Breen office and, therefore, I urge you to shoot a substitute line, though, very frankly, I would love to keep this line. However, what I don't want to happen is that we do the retake and find out for any reason later that the Breen office may not let this pass.

(b) Also, and this is important, Billy, if we are going to do this retake, I would prefer that the girl wear bobby sick pens, instead of the one she did in the picture. I saw a couple in the windows in New York which were not the same line, but, frankly, a thousand percent better in appearance -- more sexy, more stylish, etc. I will try to go ahead and buy the right gowns if you will let me know the color you prefer -- white, yellow or blue. If you can give this information to my secretary, I will send it on whether you see it or not. As this is a breathtaking close up, I think if we can get a better gingham it would be better than the one she now wears which was tucked tears.

Frankly, I have no fears about the picture. It think it is wonderful. My only concern is as above outlined, and I think you should give consideration to the above and as many of the things you agreed

Write It—Don't Say It



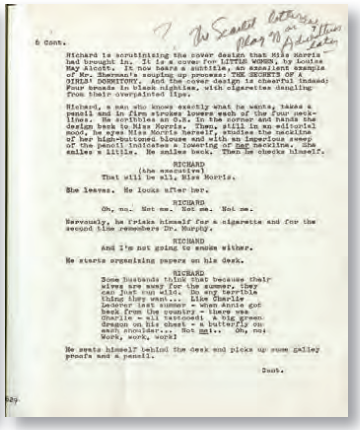
679

TEMPORARY
INCOMPLETE

THE SEVEN YEAR ITCH

JULY 23, 1954

Property of
Twentieth Century-Fox Corporation
Release to Newspapers Department



6 cont.

Richard is scrutinizing the cover design that Miss Morris had brought in. It is a cover for LITTLE WOMEN, by Louisa May Alcott. It now bears a subtitle, an excellent example of Mr. Sherman's souping up process: THE SECRETS OF A GIRLS' DORMITORY. And the cover design is cheerful instead: Four maids in black nighties, with cigarettes dangling from their overpainted lips.

Richard, a man who knows exactly what he wants, takes a pencil and in five strokes lowers each of the four necklines. He scribbles an OK in the corner and hands the design back to Miss Morris. Then, still in an editorial mood, he picks up the cover of the first issue of the current year's high-brow[illegible] blonde and with an ingenious sweep of the pencil indicates a lowering of her backline. She smiles a little. He smiles back. Then he checks himself.

RICHARD
(the executive)
That will be all, Miss Morris.

She leaves. He looks after her.

RICHARD
Oh, no. Not me. Not me. Not me.

Nervously, he frisks himself for a cigarette and for the second time remembers Dr. Murphy.

RICHARD
And I'm not going to smoke either.

He starts organizing papers on his desk.

RICHARD
Some bastards think that because their wives are away for the summer, they can just run wild. So my terrible thing they want... Like Charlie whatever last summer - when Annie got back from the country - there was Charlie - all tattooed. A big green dragon on his chest - a butterfly on each shoulder... Not me. Oh, no! Work, work, work!

He wants himself behind the desk and picks up some galley proofs and a pencil.

Dust.



INTER-OFFICE MEMO

TO: MR. DARRYL ZANUCK FROM: CHARLES K. FELDMAN DATE: 10-22-54

Re: THE SEVEN YEAR ITCH

Dear Darryl:

Replying to your inquiry of Sid Rogell re ITCH, I'd like to call your attention to the fact that we contracted long rehearsals on the picture. This was impossible because of Monroe's being tied up in NEW YORKERS. As you know a few days after she completed NEW YORKERS she was stricken in New York.

I don't believe anyone -- at least I have never found anyone -- has been more cooperative than Billy Wilder. He is practically the first one at the studio in the morning and leaves, with the exception of Monroe's days off, the last one. He has not been in the projection room a day. I told Sid I did not want anything to disturb the present routine, even if it meant picking up one day for the shots he mentions in his memorandum to you. I frankly think this is the best procedure and, frankly, I thought you agreed with me yesterday in our overall discussion.

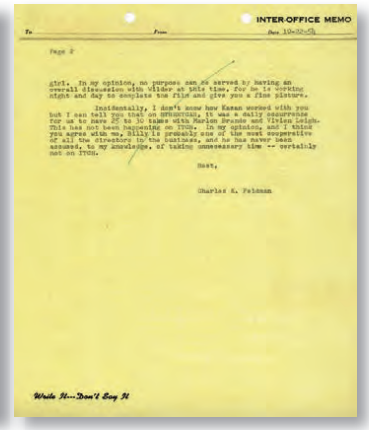
Wilder certainly can't be held to account for the three days weather conditions in New York. It was you who urged the retake of the "curtain" in the scene, which we all agreed was essential. I think it is unfair, in view of the fact that the girl has had no rehearsals, for Sid to insist that the 10-take routine is a constant one. Some of the best laugh takes through the years have been the result of unrehearsed or first takes. Divorce proceedings, but the 10-takes have only happened on rare occasions with the girl. I know this would have been cut down considerably if we had had rehearsals.

As a matter of fact, yesterday I spent practically the entire morning, which did it waste of, trying to arrange the schedules at the girl's request, so that s he would have sufficient time to prepare the historical scene in the film. After Rogell and I worked out the schedule, Billy Wilder and I talked to the girl and I agreed to the schedule. However, I changed my mind overnight because somebody at my yesterday conference said that if there was, we certainly might have lost a few additional days. We assured the girl, who is very, very tired, Darryl, that if there were any retakes to be had postsynchronically, we would make them. It was on this assurance that she agreed to carry through. For the last two weeks this girl has worked as hard as anyone I have known in my life. She has been most cooperative, and, very frankly, there have been very few 10-take days, and where there have been, believe me, it was justified.

I drove an hour a day, or damned near a day, doing a brisk shot during the first ten days of shooting. I don't see this reflected in the notes.

Frankly, I see no purpose in upsetting Wilder at this time for a possible saving of one day. I would rather discuss this with him after we have completed all of our work with the

Write It—Don't Say It Never Sent



INTER-OFFICE MEMO

TO: FROM: DATE: 10-22-54

Page 2

girl. In my opinion, no purpose can be served by having an overall discussion with Wilder at this time, for he is working night and day to complete the film and give you a fine picture.

Incidentally, I don't know how Kazan worked with you but I can tell you that on OKLAHOMA, it was a daily occurrence for us to have 20 to 30 times with Marlon Brando and Vivien Leigh. This has not been happening on ITCH. In my opinion, and I think you agree with me, Billy is probably one of the most cooperative of all the directors in the business, and he has never been accused, to my knowledge, of taking unnecessary time -- certainly not on ITCH.

Best,

Charles K. Feldman

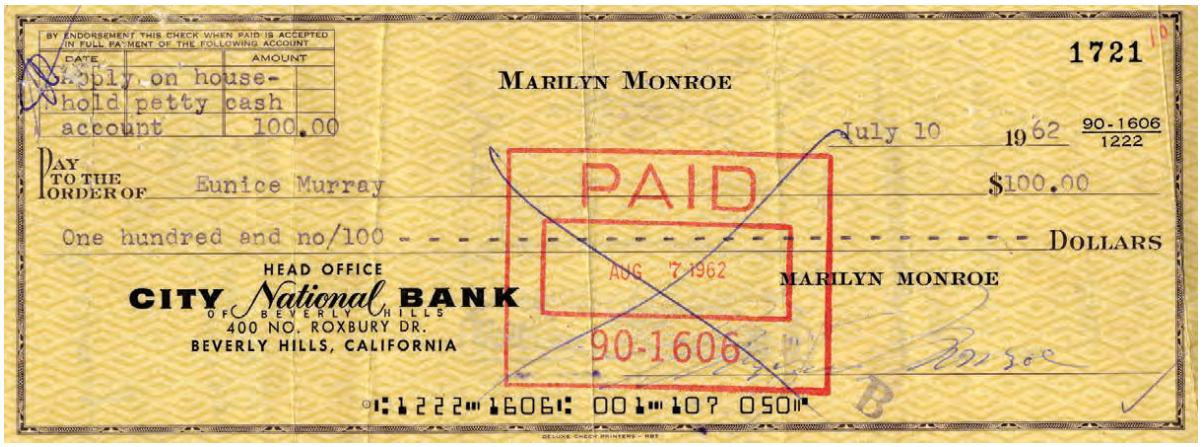
Write It—Don't Say It



**721. Marilyn Monroe's personal photograph signed by Clark Gable, Humphrey Bogart, Lauren Bacall, Gary Cooper, Jimmy Stewart, Peter Lawford, William Holden, Groucho Marx, Susan Hayward and others.** Gelatin silver matte double-weight 16 ¼ in. x 20 ¼ in. print of Marilyn Monroe by Frank Powolny. Signed in ink, likely as a get-well gesture, by numerous Hollywood stars (some of which she never worked with): Jimmy Stewart, Gary Cooper, Henry Hathaway, Clifton Webb, Claudette Colbert, Robert Stack, Humphrey Bogart, Lauren Bacall, Peter Lawford, Susan Hayward, Clark Gable, William Holden, Evelyn Keyes, Groucho Marx, and others. Approx. 29 signatures total. Very good; with ¼ in. tear at the upper left border, border creases, and mounting remnants on the verso. Provenance: Christie's New York - *The Personal Property of Marilyn Monroe*, Lot 1, October 27-28, 1999 and sold for $88,300. **$30,000 – $50,000**



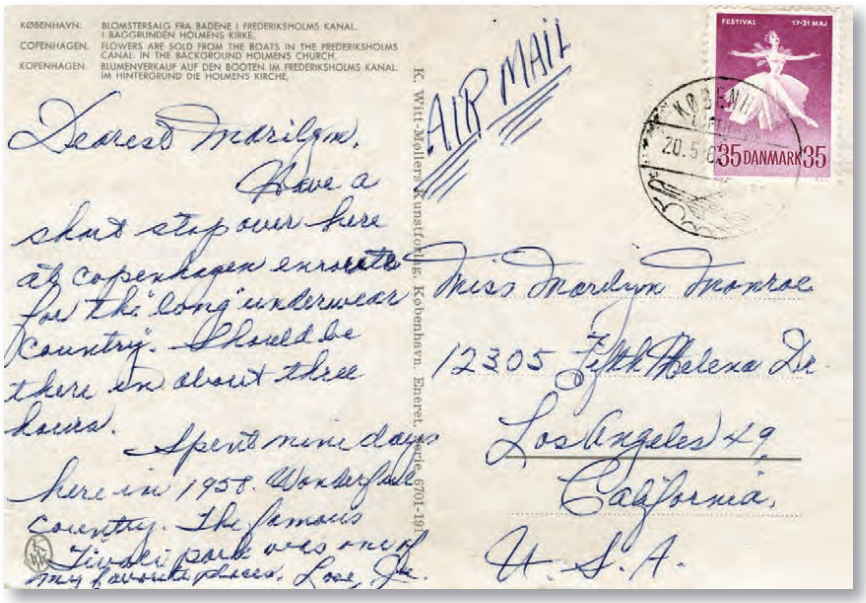

**722. Marilyn Monroe beautiful photograph signed.** Gelatin silver glossy 8 x 10 in. portrait of a young Marilyn Monroe wearing a sheer lace trimmed nightgown. Inscribed and signed in light blue ink, "To Eddy Lavender, Best Wishes, Marilyn Monroe." Dated Feb. 20, 1948 in an unknown hand on the verso. Exhibits tiny brown dot in lower margin, faint emulsion cracks, and crease at lower right corner; otherwise, Fine condition. **$12,000 – $15,000**




**723. Marilyn Monroe signed check to her housekeeper, Eunice Murray.** Personal check signed, 3 in. x 8 ¼ in., dated July 10, 1962 and drawn from Marilyn Monroe's account paying her housekeeper Eunice Murray $100.00. Signed *"Marilyn Monroe"* in blue ink. Cancellation stamps on recto and verso and bearing Murray's endorsement signature on the verso. Murray was Monroe's housekeeper during the last years of her life and accompanied Monroe during her trip to Mexico in February, 1962. Eunice Murray was staying with Monroe the night of the star's death and reportedly called Monroe's psychiatrist, Dr. Ralph Greenson, upon discovering the body the night of August 5, 1962. This check was signed just three weeks prior to Monroe's death and amazingly stamped "PAID" on August 7, two days after she died. A wonderful association. **$1,500 – $2,500**



**724. Joe DiMaggio autograph postcard signed to Marilyn Monroe.** Autograph Postcard Signed, *"Joe,"* to *"Dearest Marilyn"* from Copenhagen, Denmark and postmarked May 20, 1962. DiMaggio pens, *"Dearest Marilyn, Have a short stop over here at Copenhagen enroute for the 'long underwear country.' Should be there in about three hours. Spent nine days here in 1958. Wonderful country. The famous Tivoli park was one of my favorite places. Love, Joe."* Addressed in DiMaggio's hand to *"Miss Marilyn Monroe, 12305 Fifth Helena Dr., Los Angeles 49, California, USA."* In February, 1961, Monroe was admitted to the Payne Whitney Psychiatric Clinic where she contacted DiMaggio. He secured her release and she spent some time with him in Florida where the couple reconciled. Accompanied by a printed photograph of the couple on their wedding day. **$4,000 – $6,000**










**725. Marilyn Monroe collection of (10) portrait and scene stills, 1950-1963.** Gelatin-silver glossy prints (9) and (1) color still, of Marilyn Monroe from the following films: *Asphalt* Jungle (1950, 1); Home *Town Story* (1951, 1); *We're not* Married (1952, 1); Don't *Bother to Knock* (1952, 1); *The Seven Year Itch* (1955, 1); *The Prince and the Showgirl* (1957, 3 including special cheesecake publicity pose); *Something's Got to Give* (1962/uncompleted, 1); and *Marilyn* (1963, 1). Two trimmed slightly for publication, generally Very Good to Fine. **$200 – $300**

**726.** ***The Seven-Year Itch*** **German R'65 A-0 oversize poster by Fischer-Nosbisch.** (TCF, 1955/R1965) Executed in the very early style of Andy Warhol's fashion illustrations (the smaller size German poster for this release is in his full pop-art style) by the husband and wife design team of Fischer and Nosbisch. Distinctive enough to have graced the pages of "In Style" magazine some years ago as a recommended décor suggestion. Near-Mint, unused folded condition, 33" x 47". **$200 – $300**







**727.** ***All About Eve*** **British Quad poster.** (TCF, 1950) British Quad, 30 x 40 in., folded and unrestored. Very fine. Remarkable, unused condition. **$500 – $700**

**728.** ***Gentlemen Prefer Blondes*** **British Quad poster.** (TCF, 1953) British Quad, 20 x 40 in., folded and unrestored. Faint ½ in. creased tear at upper center margin; otherwise, Very fine. Remarkable, unused condition. **$500 – $700**






**729. "MARILYN" SIGNATURE TITLE ART FOR THE 1963 DOCUMENTARY *MARILYN*.** (TCF, 1963) Title camera art for the Twentieth Century-Fox compilation of archival footage documenting Monroe's early studio beginnings as a bit player in *A Ticket to Tomahawk* (1950) to her final screen moments in the unfinished *Something's Got to Give* (1962). Enamel on glass, the entire piece measures 24 in. x 34 in, the logo art measures approx. 6 in. x 20 in. The portrait of Marilyn is a reproduction to complete the display. Housed in an archival frame and perfect for display. An original piece created for the production by Pacific Title. **$6,000 – $8,000**




**730. *LIFE* MAGAZINE NEWSSTAND POSTER OF MARILYN MONROE'S FIRST *LIFE* COVER, 1952.** Newsstand poster featuring the April 7, 1952 issue of *LIFE* magazine with cover photograph of Marilyn Monroe by Philippe Halsman, being her first of many *LIFE* covers to follow in the next decade. One of the most iconic and indelible images from her early career. Measures 26 ½ in. x 34 ½ in. on linen measuring 28 ½ in. x 36 ½ in. Very fine.
**$800 – $1,200**




**731. MARILYN MONROE AND JOE DIMAGGIO WIRE PHOTO FROM THEIR WEDDING DAY.** Gelatin-silver print, 7 in. x 9 in. UPI wire photo (not trimmed, this is correct size for this medium) dated 1/14/[1954] announcing the marriage by civil ceremony of Marilyn Monroe to Joe DiMaggio. Friends close to both reported later that Marilyn informed her studio press agent ahead of time, unbeknownst to Joe who wanted a quiet and very private event. This kind of discord likely contributed heavily to the marriage lasting a mere nine months. Wire photos tend to be much more ephemeral than studio publicity material, as they were the "fax" of the time for news organizations to spread images quickly, and tended to be discarded immediately. This example remains in exceptional condition for a print of its type. **$300 – $500**





**732. Marilyn Monroe's platinum and diamond eternity wedding band given to her by Joe DiMaggio after their 1954 wedding.** A platinum eternity band set with 35 baguette-cut diamonds (one diamond missing just as it was at the Christie's Personal Property of Marilyn Monroe sale in 1999), VS1 clarity with a total carat weight of 3.5 (when all diamonds were present), given to Marilyn Monroe by Joe DiMaggio on their wedding day on January 14, 1954. After Marilyn did some publicity photographs wearing a sexy short-skirted baseball outfit in the winter of 1951-1952, DiMaggio saw the pictures and learned that she was a rising Hollywood starlet and was determined to meet her as soon as possible. They were introduced at an Italian restaurant on Sunset Boulevard and DiMaggio was surprised to learn that she had never attended a baseball game and knew practically nothing about the game. For his part, DiMaggio was suspicious of Hollywood and its invented idolatry. Despite this, the couple had an immediate and palpable chemistry; Marilyn was drawn to this calm, handsome ex-ballplayer while DiMaggio was smitten by her considerable charm and a passionate romance was instantly ignited.

The two were married in an intimate civil ceremony at San Francisco City Hall, out of the spotlight, a rarity for both of them. DiMaggio's friend Reno Barsocchini and his old San Francisco Seals manager, Francis Joseph "Lefty" O'Doul, together with O'Doul's wife and the judge were the only people in attendance. Marilyn had no loved ones present. Standing beside Joe, holding three orchids, she promised to "love, honor and cherish." When the orchids withered in her perspiring hands, she turned to Joe and asked that if she died before him, would he place flowers at her grave every week, like William Powell had done at the grave of Jean Harlow? Joe promised that he would.
When the ceremony was completed, the newly married couple exited the courtroom to over 100 reporters, fans and autograph hounds. Unbeknownst to Joe, Marilyn had shared the news with studio publicity chief, Harry Brand. The newlyweds were photographed kissing and submitted to a barrage of questions including famously, "How many children did they plan?" "I'd like to have six," Marilyn responded. "One," said Joe.

The dreams of America's favorite couple were short-lived as the couple's relationship was strained from the outset. On September 15, 1954 during filming of the famous subway grate sequence of *The Seven Year Itch*, DiMaggio was urged by friend Walter Winchell to come view the spectacle that was taking place on Lexington Avenue. DiMaggio relented and witnessed the iconic scene of Marilyn astride the subway vent with white dress billowing upward. DiMaggio was furious and stormed off. Two weeks later, Marilyn filed a petition for divorce; the marriage lasting only nine months.

In February, 1961, Monroe was admitted to the Payne Whitney Psychiatric Clinic where she contacted DiMaggio. He secured her release and she spent some time with him in Florida where the couple reconciled. True to his promise, after her death, DiMaggio continued to send one half-dozen roses to her crypt three times a week for 20 years. Unlike Marilyn's other husbands or others who knew her, DiMaggio refused to talk publicly about her, the woman he loved more than any other.

Provenance: Christie's Personal Property of Marilyn Monroe, Lot 10, October 27-28, 1999 and sold for $772,500. **$300,000 – $500,000**







**733. Marilyn Monroe signature camisole top by Travilla from *River of No Return*.** (TCF, 1954) For Marilyn's studio-imposed adventure in the Canadian wilderness, director Otto Preminger chose to bless film-goers with the joy of watching her, for a large part of the screen time, in this simple yet highly erotic camisole designed by Travilla. Complemented on screen by skin-tight blue jeans, and accented at one point with a good soaking in the river rapids, this little bit of cotton muslin with lace embroidery has become over the succeeding decades one of Marilyn's most recognized, iconic, and exploited fashions. With interior label inscribed "1-81-2- 4739 A713-05 M. Monroe". A few very minor stains, otherwise virtually identical to condition as worn on screen, including the off-white coloring, and the intentional rough-hewn bottom margin. A precious and immediately identified artifact from this great star's career. **$40,000 – $60,000**







**734. Marilyn Monroe 2-piece dance costume by Dorothy Jeakins from *Let's Make Love*.** (TCF, 1960) For Marilyn Monroe's singing and dancing character "Amanda Dell" in *Let's Make Love*, Dorothy Jeakins designed for her this sheer, sexy two-piece pink silk shirt/ black dance-brief combination, worn for rehearsal scenes in the stage musical set within the film. Both pieces bear internal TCF labels inscribed "F-13 M. Monroe" and apart from a few scattered minor to moderate stains in the shirt and minor separations in the brief, they remain essentially intact and presentable. With the long sleeves casually rolled up and shirt tucked into brief, this was a lovely and happy look for her in what was to be her penultimate film. **$80,000 – $100,000**







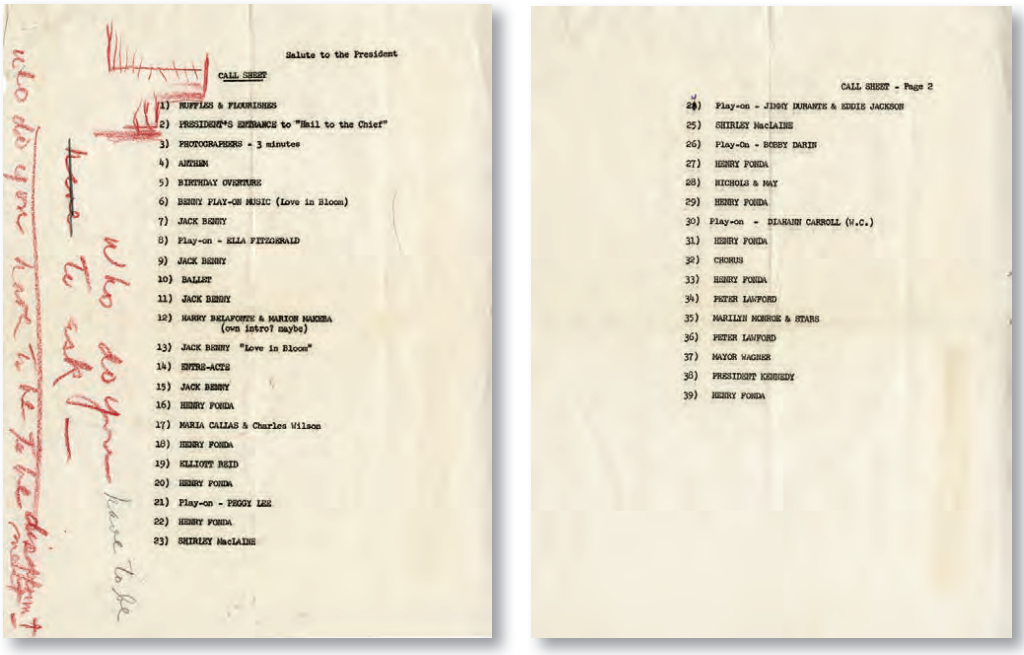
**735. MARILYN MONROE "VICKY" GREEN CUMMERBUND FROM *THERE'S NO BUSINESS LIKE SHOW BUSINESS*.** (TCF, 1954) The stylish "color" accent to a very simple though effective costume designed by Travilla for Marilyn Monroe in *There's No Business Like Show Business*, being a large green cummerbund-sash which she wears over a Capri-style black full-body leotard for her languorous and eminently sexy performance of "Lazy". Bears internal studio wardrobe tag inscribed in cursive "Marilyn Monroe A729-38" with a few faint stains or fading spots, generally Fine. **$6,000 – $8,000**






**736. MARILYN MONROE PERSONALLY OWNED PORTRAIT BY ROMEO CATOZELLA AFTER A *MODERN SCREEN* MAGAZINE COVER.** Acrylic on canvas, 28 in. x 22 in. (incorrectly catalogued by Christie's as oil) executed by artist and Marilyn Monroe fan Romeo Catozella of New York, and gifted to her. Based on a 1955 *Modern Screen* magazine cover photo portrait of Marilyn, and kept by her until her death in 1962. Includes an issue of the 1955 Modern Screen magazine. Provenance: Christie's 1999 Personal Property of Marilyn Monroe, Lot 346, $23,000. **$10,000 – $15,000**



Salute to the President

CALL SHEET

1) MUFFLES & FLOURISHES
2) PRESIDENT'S ENTRANCE to "Hail to the Chief"
3) PHOTOGRAPHERS - 3 minutes
4) ANTHEM
5) BIRTHDAY OVERTURE
6) BENNY PLAY-ON MUSIC (Love in Bloom)
7) JACK BENNY
8) Play-on - ELLA FITZGERALD
9) JACK BENNY
10) BALLET
11) JACK BENNY
12) HARRY BELAFONTE & MARION MARKEA (own intro? maybe)
13) JACK BENNY "Love in Bloom"
14) ENTRE-ACTS
15) JACK BENNY
16) HENRY FONDA
17) MARIA CALLAS & Charles Wilson
18) HENRY FONDA
19) ELLIOTT REID
20) HENRY FONDA
21) Play-on - PEGGY LEE
22) HENRY FONDA
23) SHIRLEY MacLAINE

CALL SHEET - Page 2

24) Play-on - JIMMY DURANTE & EDDIE JACKSON
25) SHIRLEY MacLAINE
26) Play-On - BOBBY DARIN
27) HENRY FONDA
28) NICHOLS & MAY
29) HENRY FONDA
30) Play-on - DIAHANN CARROLL (M.C.)
31) HENRY FONDA
32) CHORUS
33) HENRY FONDA
34) PETER LAWFORD
35) MARILYN MONROE & STARS
36) PETER LAWFORD
37) MAYOR WAGNER
38) PRESIDENT KENNEDY
39) HENRY FONDA

**737. Marilyn Monroe invitation to JFK birthday celebration with call sheet and program from her personal property.** From the Christie's 1999 sale of the personal property of Marilyn Monroe, three items for one event which document one of the most significant personal moments for her. In chronological sequence, the first is the personal invitation from "New York's Birthday Salute to the President" requesting her presence at Madison Square Garden on May 19, 1962 to celebrate President John F. Kennedy's birthday gala party; the second is a 2pp mimeo call-sheet for the evening's order of events, detailing Marilyn's appearance at #35, "Marilyn Monroe and Stars", which an unknown hand has doodled what might be a stage, and written in red grease pencil, with corrections in graphite, "Who do you have to be to ask- Who do you have to be to be disappointment-" ; the last is the official illustrated program for the birthday event with iconic portrait of Kennedy on cover, with red, white and blue patriotic design. All three items were the personal examples in Marilyn Monroe's possession during the time of this historic event, for which she performed an extraordinarily sexy, breathy rendition of "Happy Birthday"to the President (even calling in sick to work at Fox in order to do so), and each shows extra folds and slight handling by her, presumably to secure inside a purse that night. Kennedy remarked on stage that he could retire from politics after such a performance; Peter Lawford introduced her as "the late Marilyn Monroe", and sadly she would be gone to a mysterious death in just over two months. Provenance: Christie's Personal Property of Marilyn Monroe, Lot 54, October 27-28, 1999 and sold for $129,000. **$40,000 – $60,000**







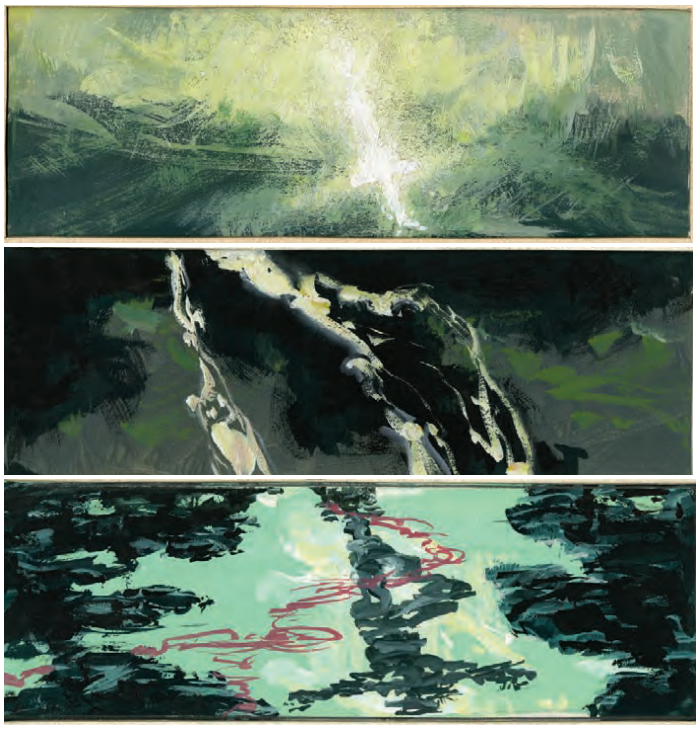

**738. Nude oil painting of Marilyn Monroe by Earl Moran.** Original colorful painting by Earl Moran of a young and nude Marilyn Monroe in a prone pose painted from life circa 1948-1949. Accomplished in oil on board measuring 23 ½ in. x 35 ½ in. Signed *"Earl Moran"* at the lower right. Matted and framed. Earl Moran (1893-1984) was the most important pin-up artist of the period. He studied with the legendary anatomist George Bridgman at the Art Students League in Manhattan, and after moving to Chicago in 1931, opened a small photograph and illustration studio. He submitted some paintings of models in bikinis to two calendar companies, Brown and Bigelow and Thomas D. Murphy Company, both of which purchased his work and launched his career. One year later he signed an exclusive contract with Brown and Bigelow and sold millions of calendars for the company over the next few years.

He moved to Hollywood in 1946 when a young starlet named Norma Jeane Dougherty was sent to his Sunset Boulevard studio by the Blue Book Agency. Over the next four years, Marilyn came by once a month for a two-hour modeling session. After Moran chose a costume, the models would assume dozens of poses while he peered through his camera's 20-pound lens. He generally worked in pastels traced in charcoal from his print, but this is one of only a few oils he did and without a doubt his very best subject. The photograph he worked from for this sitting was taken by Moran's wife, and shows Marilyn lying prone topless on cushions while wearing bikini briefs. As she became more comfortable during the session she removed the briefs and allowed Moran to complete the painting of her completely nude and adding a stylized colorful pillow-like base. Marilyn's beaming smile is a testament to her comfort and natural demeanor while posing for Moran.

Of all the models he worked with he thought Monroe was the sexiest, "better than anyone else…She expressed just what I wanted." They met for the last time on the set of *There's No Business Like Show Business* (1954). Marilyn embraced Moran telling him she loved the way he made her legs look wonderful. Certainly no better endorsement for this fine painting. The consignor was a Moran pin-up model and a close friend of Earl Moran who gifted her the painting in the 1960s. **$70,000 – $90,000**



**739. Lana Turner "Constance MacKenzie" polka-dot dress from *Peyton Place*.** (TCF, 1957) Simple yet elegant champagne silk shift with cream polka-dots, designed by Adele Palmer for Lana Turner as "Constance MacKenzie"in *Peyton Place*. Worn by Turner during the Easter Sunday outdoor service, where Hope Lange is struggling with the guilt from killing her abusive father. Minor separation of a few of the thread "eye" closures, else Very Fine as screen-worn. **$800 – $1,200**



**741. Original production artwork of the Crucifixion scene by Edward Carfagno from *Ben-Hur*.** (MGM, 1959) Triptych of conceptual studies by Art Director Edward C. Carfagno accomplished in acrylic and tempera on 5 in. x 14 in. leaves of illustration board featuring designs for the Crucifixion scene at Golgotha. Housed in simple mats affixed with tape on the verso. Carfagno won an Academy Award for Best Art Direction-Set Decoration, Color. Mats exhibit slight toning. **$600 – $800**




**740. Pair of coin tokens and original program from the *Cleopatra* premiere.** (TCF, 1963) Originally from the personal archive of *Cleopatra* wardrobe manager Ed Wynigear (under costume designer Irene Sharaff) come these four production and premiere objects: two facsimile Roman "golden" coins engraved on back "Attended first showing of Cleopatra/ Hollywood June 18, 1963"; a plastic production disc "badge" marked "CLEOPATRA PROD 47"; and an original "road-show" illustrated program from the film's initial release. Program shows minor handling, else Fine. **$200 – $300**



**742. Three decorated Macedonian shields from the MGM 1959 *Ben-Hur*.** (MGM, 1959) Three painted aluminum shields with leather grips, 26" in diameter, and two of them also include the fitted leatherette covers which convert them for multi-purposing within this film, and presumably for other MGM productions. Decorations are of Macedonian design, and are visible when the Romans, under command of Jack Hawkins character "Quintus Arrius", attack the Macedonian fleet, giving Charlton Heston as "Judah Ben-Hur" the opportunity to rescue him. **$300 – $500**







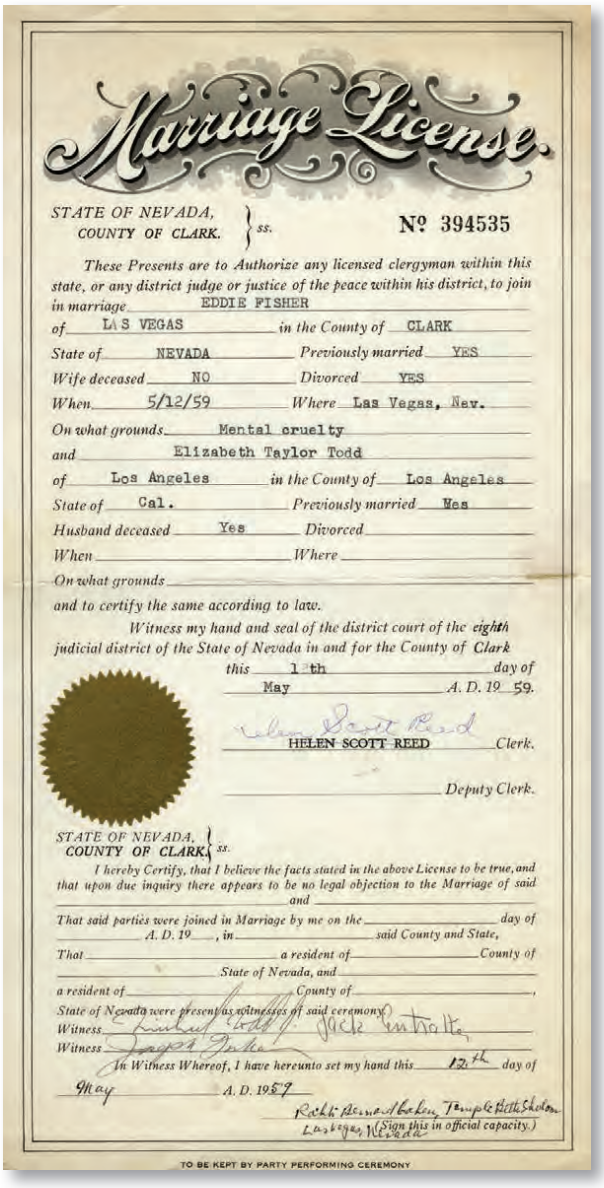


**743. Robert Taylor "Marcus Vinicius" tunic and sandals, plus unidentified Roman soldier armor from *Quo Vadis*.** (MGM, 1951) Robert Taylor plays a dedicated and patriotic Roman general, until Deborah Kerr and her new religion of Christianity enlighten him to the corruption of his Emperor Nero. Designed by Herschel McCoy, this mixed lot contains two costume elements for Robert Taylor, a wool tunic with red decorative band near lower hem, and a pair of studio hand-crafted high webbed lace-up sandals; and for a Roman soldier, a metal and leather cuirass armor set, with front and back interlocking plates and Nike medallion, and hammered metal helmet with orange brush top. Tunic is Fine, virtually as screen-worn, though slightly altered for re-purposing; sandals are somewhat worn; armor has been painted crème over original dull gold color also for re-purposing, perhaps in *Ben-Hur* or other MGM biblical epic films. **$2,000 – $3,000**





**744. Anthony Quinn "Auda Abu Tayi" costume from *Lawrence of Arabia*.** (Columbia, 1962) Rust-brown striped robe of raw silk with brocade design along the collar and placket front, hook-and-eye front closure. Worn by Anthony Quinn in his role as "Auda Abu Tayi" in Lawrence of Arabia. Excellent condition. **$5,000 – $7,000**



Marriage License.

STATE OF NEVADA, COUNTY OF CLARK. } ss. № 394535

These Presents are to Authorize any licensed clergyman within this state, or any district judge or justice of the peace within his district, to join in marriage EDDIE FISHER

of LAS VEGAS in the County of CLARK

State of NEVADA Previously married YES

Wife deceased NO Divorced YES

When 5/12/59 Where Las Vegas, Nev.

On what grounds Mental cruelty

and Elizabeth Taylor Todd

of Los Angeles in the County of Los Angeles

State of Cal. Previously married Yes

Husband deceased Yes Divorced

When Where

On what grounds

and to certify the same according to law.

Witness my hand and seal of the district court of the eighth judicial district of the State of Nevada in and for the County of Clark this 11th day of May A. D. 19 59.

HELEN SCOTT REED Clerk.

Deputy Clerk.

STATE OF NEVADA, COUNTY OF CLARK. } ss.

I hereby Certify, that I believe the facts stated in the above License to be true, and that upon due inquiry there appears to be no legal objection to the Marriage of said and

That said parties were joined in Marriage by me on the day of A. D. 19, in said County and State,

That a resident of County of State of Nevada, and a resident of County of State of Nevada were present as witnesses of said ceremony.

Witness

Witness

In Witness Whereof, I have hereunto set my hand this 12th day of May A. D. 1959

Rabbi Bernard Ababen, Temple Beth Shalom Las Vegas, Nevada (Sign this in official capacity.)

TO BE KEPT BY PARTY PERFORMING CEREMONY



**745. Elizabeth Taylor and Eddie Fisher's marriage license from their Las Vegas wedding.** 1 pg, Folio (13 in. x 6 ½ in.), typed Marriage License, joining in marriage Eddie Fisher of Las Vegas and Elizabeth Taylor Todd of Los Angeles, on May 12, 1959. Signed by the attending Clark County, Nevada clerk, best man Michael Todd, Jr., and Rabbi Bernard Cohen of Temple Beth Shalom of Las Vegas. Nine months after Eddie and Liz started their romance, and 3 ½ hours after he divorced Debbie Reynolds, Eddie and Elizabeth were married. In Fisher's biography, (*Been There, Done That*, St. Martin's Press, 1999), he stated, "I divorced Debbie and married Elizabeth the day I finished my run at the Tropicana. It was a typical two-rabbi Jewish ceremony. We invited very few people, among them our parents and some friends. We were married under the chuppah, a canopy, and as is traditional, at the end of the ceremony I stomped on a wine glass." From the estate of Rabbi Bernard Cohen who conducted the ceremony on May 12, 1959. UPI photo taken at the event shows the document in the typewriter with Liz and Eddie looking on. Small area of toning on the verso; otherwise, Fine condition. **$4,000 – $6,000**







**746. Pair of Vittorio Nino Novarese costume sketches from *Cleopatra*.** (TCF, 1963) Pair of original costume design sketches by Vittorio Nino Novarese accomplished in pastel and tempera on leaves of 10 in. x 15 in. 8-ply illustration board for a Roman soldier and Andrew Keir "Agrippa" in tunic and sandals. Handwritten notations in the margins, soldier sketch is signed by Novarese at the lower right, approval signatures of assistant director Ray Kellogg. Faint smudging in the margins. **$400 – $600**



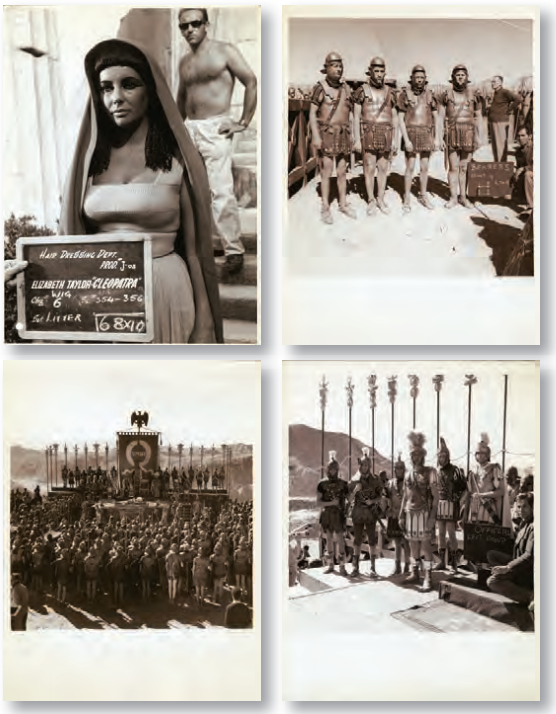








**747. Costumers production bible from *Cleopatra*.** (TCF, 1963) Costume production bible housed in two vintage binders containing 140+ glossy 8 in. x 10 in. photographs of original costume design sketches (most in color) by Vittorio Nino Novarese. The costumes include the characters Mark Antony (Richard Burton), Pharaoh Ptolemy XIII (Richard O'Sullivan), Octavian (Roddy McDowall), Apllodorus (Cesare Danova), Agrippa (Andrew Kier), Rufio (Martin Landau), as well as numerous background roles such as chariot drivers, dancers and acrobats, porters, attendants, oarsmen, soldiers, ceremonial animal dress, etc. Most of the photographs bear notations on the verso detailing number of costumes needed and cost. Some exhibit handling wear, creasing and darkening along the edges; otherwise, overall condition remains Very good. **$800 – $1,200**



**748. Wardrobe and set stills from *Cleopatra*.** (TCF, 1963) Collection of 15 wardrobe and set stills including 15 gelatin silver glossy 8 x 10 in. prints taken on location and showing Elizabeth Taylor as "Cleopatra" in wig, and Kenneth Haigh "Brutus" dead body brought before Richard Burton "Marc Antony." The massed troops are shown as are select soldiers for detailed shots of armor and dress. Includes one color photograph of a costume design sketch for a market scene. Very good; exhibiting slight handling wear. **$300 – $500**



**749. Monumental wall relief from *Cleopatra*.** (TCF, 1963) Constructed of fiberglass over a wooden frame and painted to resemble red granite. Visible in the courtyard of Cleopatra's palace, the wall relief features Cleopatra gesturing in front of a wall of hieroglyphs. Measures 46 in. x 77 ½ in. with a wire on the back for hanging and display. Special shipping arrangements will apply. **$1,500 – $2,500**





**750. Egyptian servant-men monumental wall relief from *Cleopatra*.** (TCF, 1963) Constructed of fiberglass over a wooden frame and painted to crème to resemble sandstone. Visible in the courtyard of Cleopatra's palace, the wall relief features ten servant-men attendants of Cleopatra gesturing and bowing. Measures 56 in. x 66 ½ in. with a wire on the back for hanging and display. Special shipping arrangements will apply. **$1,500 – $2,500**







**751. Serving platter and fruit bowl from *Cleopatra*.** (TCF, 1963) Constructed from fiberglass and painted gold, with crescent moon and simple hieroglyphics raised decorations. Platter measures 23 in. x 35 ½ in.; bowl is 18 in. x 29 in. x 6 in. deep. Each appears in the celebratory banquet given by Cleopatra for Antony, after he has vanquished Caesar's assassins, and just before they first become lovers. A few chips, scrapes, and other signs of use and handling, generally Fine. **$300 – $500**




**752. Original concept production artwork of Cleopatra's Alexandria apartment from *Cleopatra*.** (TCF, 1963) Large-scale original concept painting accomplished in pencil, ink, gouache and tempera on a 20 in. x 40 in. leaf of illustration paper affixed to a 30 in. x 40 in. illustration board, featuring Elizabeth Taylor as "Cleopatra" in her Alexandria apartment with numerous attendants. Twentieth Century-Fox production label at the lower right corner. Exhibits toning and slight soiling in the margins and corner wear. Acquired from the Twentieth Century-Fox sale in 1971 with the pencil notation "SK 577" on the verso and Sotheby, Parke-Bernet sticker at the lower right corner. **$2,000 – $3,000**




**753. Original concept production artwork of Marc Antony's Tarsus quarters from *Cleopatra*.** (TCF, 1963) Large-scale original concept painting accomplished in pencil, ink, gouache and tempera on a 29 in. x 40 in. illustration board, featuring Richard Burton as "Marc Antony" lounging in his richly appointed Tarsus quarters. Twentieth Century-Fox production label at the lower right corner. Exhibits toning and slight soiling in the margins and corner wear. Acquired from the Twentieth Century-Fox sale in 1971 with the pencil notation "SK 579" and Sotheby, Parke-Bernet sticker on the verso. **$2,000 – $3,000**






**754. Howard Terpning original final-draft one-sheet poster artwork for *Cleopatra*.** (TCF, 1963) In late 1962 20th Century-Fox Studios commissioned well known studio artist Howard Terpning to create the promotional artwork for the upcoming epic *Cleopatra*, perhaps the most-hyped Hollywood film since 1939's *Gone With the Wind*. This is the master painting for the standard "one-sheet" poster exhibited in virtually all the movie theaters featuring the film. Accomplished in acrylic on illustration board and measuring approx. 27 ½ in. x 31 ½ in., the painting depicts Elizabeth Taylor, the last great female star of the 20th Century, in all her regal glory as she sits upon a solid gold throne of Nubian cats holding the crook & flail of Osiris—the Pharaoh's symbols of royalty, majesty and dominion over ancient Egypt. Flanking her on either side are Richard Burton as Marc Antony and Rex Harrison as Julius Caesar. This magnificent "Royal Portrait" depicts all three of these great Hollywood stars costumed in the regal state attire of their film characters. 20th Century Fox Studio's *Cleopatra* was at the time of release the most expensive motion picture ever made and Elizabeth Taylor Hollywood's highest paid star. Production costs on the production pushed the studio to the edge of bankruptcy and forced it to sell off much of its coveted back lot later to become Century City. Artist Howard Terpning went on to become one of the most famous painters of the American Southwest and is one of only 33 members inducted into the Cowboy Artists of America. His paintings of the Plains Indians have sold for over $1.5 million dollars and are held in museums and well known private collections in America and overseas. In May, 2011 Profiles in History sold the Howard Terpning *Cleopatra* "half-sheet" poster art for $126,500.00. A once in a lifetime opportunity to acquire one of the most important and iconic motion picture paintings of all time. Elizabeth Taylor's beauty is captured at the zenith of her storied career. The lot is accompanied with a framed vintage *Cleopatra* one-sheet poster and film program depicting the art. In excellent condition; framed. **$60,000 – $80,000**










**755. Elizabeth Taylor's lavish studio—customized dressing room trailer for *Cleopatra*.** (TCF, 1963) It is widely known that Twentieth Century Fox's 1963 epic *Cleopatra* was both a troubled and devastatingly expensive production. The film is infamous for nearly bankrupting the studio with its budget swelling to $44 million (equivalent to $320 million in 2010 dollars). Star Elizabeth Taylor was awarded a record-setting contract of $1 million that rose to $7 million due to the delays of the production (equivalent to over $47 million today). The studio was in particular trouble when Taylor became very ill during the early filming and was rushed to the hospital where a life-saving tracheotomy had to be performed. The production was moved to Rome after six months as the English weather proved detrimental to her recovery, as well as being responsible for the constant deterioration of the costly sets required for the production. During the filming Elizabeth met Richard Burton and the two began a very public affair which made the headlines worldwide. To help Taylor remain focused and stay in character, Twentieth Century Fox spent a rumored $75,000 (in 1960s dollars!) to build a heavily customized 36-foot dressing room/trailer for the star, staying true to the theme of the Egyptian/Roman epic. The Aljo trailer is decorated with opulence, through the talent and expertise of the studio set construction crew. It features rose colored carpeting, hand-painted ceilings, hand-painted murals in the bedroom, detailed crown moldings, custom makeup dresser and vanity, half columns mounted on the walls and other columned furniture and decorative pieces. Silky curtains hang from a semicircular runner to separate the bedroom from the rest of the living area. This special hideaway was designed to make the star feel like the Queen of Egypt.

The provenance of this fabled trailer is fascinating. Millionaire financier and developer of the Watergate complex in Washington, DC, Nicolas Salgo, helped arrange financial backing for the film for the studio. Once the film wrapped, Salgo negotiated with Fox to keep Elizabeth Taylor's dressing room trailer and had it parked at his ZX Ranch in Oregon from the 1960s through 1980. Friends visiting the ranch, the largest in Oregon, would request to stay in the Elizabeth Taylor/Richard Burton love nest—Hollywood's version of the Lincoln Bedroom . Once Salgo sold the ranch, he transferred ownership to his neighbor from the adjacent ranch (the current owner and consignor) who owned The Lakeview Fantastic Museum where it became part of the museum exhibit. The trailer now resides as a guest house of his personal residence in Lake Tahoe, California.

The furniture, fixtures and curtains are all original. The other pieces currently decorating the dressing room, such as chairs, hand mirror, telephones, magazines, photographs, etc. are placed as a museum-like tribute to Elizabeth Taylor, Richard Burton and *Cleopatra*. The original round bed was removed over 40 years ago and replaced with a queen-sized bed. Some areas on the walls exhibit minor moisture damage which can be easily restored; otherwise, in very good condition with original curtains and main fixtures intact. Due to the size of the trailer, special transportation considerations must be arranged by the winning bidder. A wonderful and intimate Elizabeth Taylor piece, epitomizing the epic extravagance of *Cleopatra*—the last of the old guard Hollywood films. **$50,000 – $75,000**

**756. Elizabeth Taylor "Cleopatra" gold ceremonial dress from *Cleopatra*.** (TCF, 1963) Designed by Irene Sharaff and Renié for Elizabeth Taylor in the title role of *Cleopatra*. Worn under the extraordinary golden "wing and feathers" Vestment for her royal procession into Rome for presentation to Caesar's senate, atop a monumental sphinx, and again on her sarcophagus after she has killed herself. Western Costume Co. label inside inscribed "Elizabeth Taylor 1606-3". Constructed entirely of sequined heavy gold lamé on silk, with some sequin loss, especially at shoulders. Intact and quite presentable overall. **$12,000 – $15,000**









**757. Egyptian General John Doucette "Achillas" costume from *Cleopatra*.** (TCF, 1963) Designed by Vittorio Nino Novorese for John Doucette, who portrays Egyptian General Achillas, head of Pharaoh Ptolemy XIII's army in *Cleopatra*. Worn during Caesar's royal visit to Egypt to order the end of discord between Ptolemy and his sister Cleopatra. Constructed authentically by "Casa D'Arte Firenze" of heavy leather with numerous pressed, cast, and stamped metallic ornaments and medallions. Label inside is inscribed for re-purposing of "Ammiraglio Egiziano" as is the black and gold thread under-tunic which is from the same re-purposed screen-use. Excellent condition overall, with only a few of the smallest ornaments missing. **$1,500 – $2,000**









**758. Cleopatra's brother "Pharaoh Ptolemy XIII" costume from *Cleopatra*.** (TCF, 1963) Designed by Vittorio Nino Novorese (who shared the Oscar for Best Costume Design) for Richard O'Sullivan "Pharaoh Ptolemy XIII" in *Cleopatra*. Worn during Caesar's royal visit to Egypt when Ptolemy and his advisor attempt and fail to humiliate Caesar. Extraordinary detailed and authentic Royal Vestments constructed of heavy wool with extensive gold-bullion and gold lamé with multi-colored wool inserts, topped by elaborate Nekhbet goddess chest appliqué and metallic two-headed Horus throat plate. Together with sand-colored wool robe which is one of two layers Ptolemy wears under the Vestment. Both articles bear "Casa D'Arte Firenze" labels with character's name inscribed, and both are in excellent condition, virtually as screen-worn. **$1,500 – $2,000**

**759. Tony Randall complete wizard costume from *The 7 Faces of Dr. Lao*.** (MGM, 1964) From what is arguably Tony Randall's true signature role, playing eight different characters in *The 7 Faces of Dr. Lao* (the eighth is just an audience member at the circus). This complete seven-piece wizard costume is one of Randall's most impressive incarnations in the film, as "Merlin" of Dr. Lao's circus. Designed by Robert Fuca, and consisting of long burgundy silk robe with gold bullion and colored-stone embroidery; massive black velvet cape with intricate gold bullion and gold lamé decorations of alchemical symbols; two-tone felt wizard's peaked hat with dangling star; two long pointed-toe leather slippers; a bright crimson-orange silk scarf; and a hanging leather magic pouch. An extraordinary ensemble from a truly iconic and memorable screen character for children of all ages. All elements show very minor signs of use and age including tarnishing of gold and some separation of lamé, but present themselves overall essentially as screen-worn. MGM wardrobe label inside robe, partially sewn over, indicates it was used earlier for a performer named "Aurica Ciproto" and re-purposed for Randall. **$4,000 – $6,000**





**760. Roman costume worn by Christopher Plummer as "Commodus" in *The Fall of the Roman Empire*.** (Paramount, 1964) Elaborate ceremonial Roman armor designed by Veniero Colasanti and John Moore for Christopher Plummer as "Commodus", Caesar's adopted son in *The Fall of the Roman Empire*. Worn for the celebratory procession into Rome after Commodus has been declared the new "Caesar". Offered together with a gold-bullion trimmed burgundy tunic which is worn under one of the various armor ensembles used by Plummer in this film, and is not readily visible through them. Both articles bear "Casa D'Arte Firenze" labels with Plummer's name inscribed. Both show minor signs of age and use, though remain overall Fine. **$2,000 – $3,000**



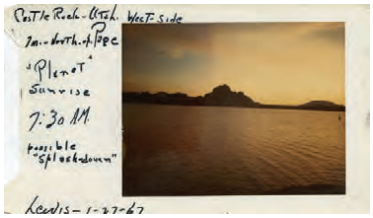

**761. Miniature stagecoach from the original MGM sale.** Authentic hand-crafted wooden scale model of an 1800's-era stagecoach, 28 in. long by 11 in. high, with working tongue and rotating rear wheels. Detailed paint with "Mesquite Stage Line" on one side, and "Mesquite" painted over on other side for re-purposing. Used in any number of MGM Western films, as it was originally obtained from the historic 1970 MGM properties sale. A few trim elements missing, though generally intact and quite presentable. **$1,000 – $1,500**





**762. Warner Brothers Large bronze key ca. 1950's, a symbolic key to the studio 11 inches x 4 inches.** A tradition existed for some years at Warner Bros. Studio of welcoming dignitary and celebrity guests (like major stars on loan from other studios) with one of these commemorative "keys to the studio" in a publicity event for the benefit of promoting Warner's largesse and standing in the industry. One such key was presented to Marilyn Monroe by Jack Warner when she filmed *The Prince and the Showgirl* with them, and that key was sold at her estate auction by Christie's in 1999 for $32,200. Polished cast bronze, 11 in. x 4 in. and weighing 12.2oz. **$2,000 – $3,000**










**763. Original location scouting Polaroids of Lake Powell area for crash sequence of *Planet of the Apes*.** (TCF, 1968) Collection of 15 exterior Lake Powell area Polaroids and 4 interior shots of a potential location office, detailing the reconnaissance for the spectacular crash sequence and trek through the desert by Charlton Heston and his fellow astronauts that comprise the taut first act of Franklin Schaffner's classic, *Planet of the Apes*. Numerous views of the Lake and desert are shown and bear numerous handwritten notations in the margins. Included are 4 interior shots for a location office. Image sizes are 3 ½ in. x 4 ½ in. with the left margins exhibiting curling. Housed in the original box. **$200 – $300**









**764. *Planet of the Apes* screen-worn background gorilla mask.** (TCF, 1968) In order to create a literal planetful of apes, John Chambers devised these simple but effective masks, worn in the background behind actors Roddy McDowall, Kim Hunter and Charlton Heston. Beyond the fact that this rubber background mask is still supple and has all its original paint and mohair hair, it also still retains the hairy backflap Chambers devised to ingeniously hide the cut in the back that enabled the actor to put the mask on in the first place - the flap just Velcros over the slit and the mask is transformed into what appears to be a real ape head. **$4,000 – $6,000**

**765. Orangutan costume from *Planet of the Apes*.** (TCF, 1968) Complete Orangutan costume consisting of a distinctive leather-trimmed tunic with zipper and hook closure, pants and the distinctive shoes shaped like splayed hands. Complete Orangutan costumes from the original *Planet of the Apes* are among the hardest costumes to find with an estimated less than 20 ever made, only a few of which survive. Tunic has internal Western Costume Co. label typewritten "2776-1" [chest] "41" [sleeve] *"17 ½."* Pants with internal Western Costume stamp and shoes handwritten "8." Exhibits only slight wear from production use. **$6,000 – $8,000**









**766. Female chimpanzee costume from *Planet of the Apes*.** (TCF, 1968) Complete female chimpanzee costume consisting of leather-trimmed tunic with zipper and hook closure, pants and the distinctive shoes shaped like splayed hands. Tunic has internal Western Costume Co. label typewritten "2771-1" [chest] "37" and Western Costume Co. stamp. Pants with internal Western Costume Co. typed "2771-4" [waist] "33" [inseam] "32" and Western Costume stamp. Shoes are handwritten *"8 ½."* Includes green wool gloves. Exhibits slight fading on tunic and pants. **$6,000 – $8,000**

**767. Gorilla costume from *Planet of the Apes*.** (TCF, 1968) Foreground Gorilla costume consisting of ribbed purple leather vest with zipper and snap closure, pants and tunic. All with Western Costume Co. typed labels: vest with "2954-1" [chest] "38," tunic with "2954-2" [chest] "38" [sleeve] "18," and pants with "2954-3" [waist] "32" [inseam] "31" with additional handwritten label, "32/32 A. Brown." Vest exhibits rubbing wear along ribbed piping. Tunic and pants exhibit some fading on the sleeves and legs, small hole on tunic's left sleeve. **$6,000 – $8,000**





**768. *Planet of the Apes* stunt billy club.** (TCF, 1968) Whenever the gorillas needed to get tough with astronaut Charlton Heston, they would typically bang him about the head with one of their billy clubs. Wooden clubs were a part of every gorilla costume, but this extremely rare stunt club, made of foam rubber expertly detailed to look like wood, was likely used only when it would interact with another actor - ie Heston or Linda Harrison. Measures 15 in. long and exhibits some flaking along the handle and head from production use. This is the only stunt club we've ever encountered. **$4,000 – $6,000**

## John Chambers

The following 33 lots are from the estate of groundbreaking makeup effects legend John Chambers (1923-2001). Chambers' amazing work is seen in such films and television shows as *Planet of the Apes* (1968), *The List of Adrian Messenger* (1963), *The Outer Limits* (1963), *The Munsters* (1964), *Lost in Space* (1965), *Mission Impossible* (1966) and *Star Trek: The Original Series* (Chambers created "Mr. Spock's" trademark pointed Vulcan ears). Chambers began his career in the Army during World War II, where he served as a dental technician. It was in this capacity that he found himself gaining a great deal of knowledge of repairing more than teeth—he began creating new ears, noses and chins for veterans ravaged by war. This experience landed Chambers at NBC in 1953 with a job in makeup. Though he developed many of his makeup innovations in the 1950s and 1960s, they are still in use today. His skull caps, for instance, are a standard in the business. For his efforts in *Planet of the Apes*, Chambers received an honorary Academy Award at the 1969 Oscars ceremony, and throughout his career he received many other honors, most notably an Emmy and a star on the Hollywood Walk of Fame. John Chambers was also given the highest civilian award from the CIA for his help with numerous "Mission: Impossible-type" transformational disguises he devised for operatives in secret missions. Despite all of his accomplishments, it was Chambers' charitable work helping injured veterans and firefighters and his work for the CIA that gave him his greatest satisfaction. John Chambers' expertise as a craftsman and innovator inspired a whole generation of makeup artists and helped to bring the art of makeup effects into the limelight.


Smithsonian Gets Durante Profile

A Nose for the Ages

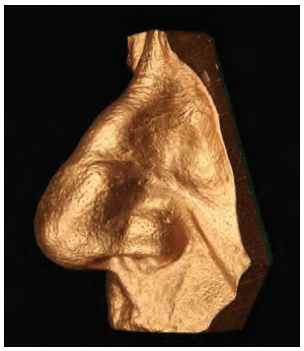
THE FAMOUS NOSE OF YOU KNOW WHO ...






This Will Startle Scientists of the Future

PRESERVED FOR POSTERITY—







**769. Jimmy Durante "Schnozzle" plaster casting, facial mold and scrapbook with numerous articles.** Plaster casting of Jimmy Durante's nose taken by John Chambers in 1959 for the Smithsonian Institution. Chambers first made a liquid rubber mold, then cast it in synthetic stone and finally painted it a golden bronze. Durante's nose was presented to the Smithsonian Institution's anthropology department for exhibition. The casting is backed with felt for display and measures 3 ¼ in. x 3 1/8 in. Includes a plaster lifemask of Durante and Chambers' personal scrapbook of newspaper clippings from early in his career, including numerous clippings from the story of Durante's nose casting. Rear board of scrapbook detached. **$400 – $600**

**770. Collection of photographs signed and inscribed to John Chambers.** John Chambers' personal NBC Pacific Division binder of 22 signed photographs personally inscribed to him as well as other candid photographs of him applying make-up and appliances to various stars including a rare sequence of Fred Astaire as *Mad Magazine*'s "Alfred E. Newman." Signed photos include Fred Astaire, Kate Smith, Don Ameche, and Fay Wray. In addition are approx. 16 candid photographs of Chambers applying make-up to Natalie Wood, Maurice Evans and others. Some photos exhibit waviness from moisture. **$300 – $500**



**771. John Chambers collection of photographs including behind-the-scenes photographs with numerous stars.** Collection of 200+ glossy 8 in. x 10 in. candid portraits of John Chambers posing with numerous stars he did make-up for including: Vincent Price, Charlton Heston, Buster Keaton, Edward G. Robinson, Bob Hope, Lou Costello, Milton Berle, David Niven, Donna Reed, Burl Ives, Peter Lawford, Raymond Burr, Zsa Zsa Gabor and many others. Other highlights include behind-the-scenes portraits of Chambers working on *Lost in Space*, accepting his honorary Academy Award for *Planet of the Apes* and many others. Housed in his personal binders, one with "John Chambers Make-Up Dept." label. **$300 – $500**




**772. Collection of 10+ John Chambers' personal scripts for *The Outer Limits*, *Slaughterhous-Five*, etc.** Collection of 10+ personal scripts for *Planet of the Apes* (studio copy titled *Planet of the Men*, 1968), *The Outer Limits* 1964 episode "The Chameleon," *Sssssss* (1972), *Slaughterhouse-Five* (1972), *A Man Called Horse Part II: The Return*, *Embryo* (1976, two drafts), *The Devil's Rain* (1975), *Love Story* (1970), *The Unseen* (1980), and others from unrealized projects. Some bear Chambers' handwritten annotations throughout and includes a 15 pg. typescript for Chambers' proposed book project. Exhibit wear and soiling.
**$300 – $500**



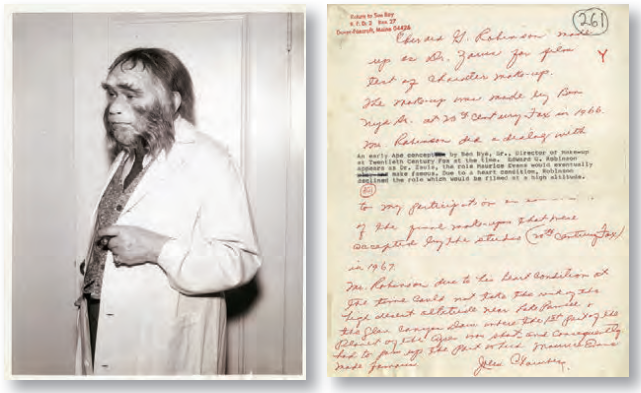

**773. John Chambers Emmy awards plaques and others.** 4 Emmy awards plaques awarded to John Chambers for Outstanding Achievement in Make-Up/Outstanding Achievement in any area of Creative Technical Crafts for the episode "Pickman's Model" from *Rod Serling's Night Gallery*, *Struggle for Survival/Primal Man*, *Twigs*, and *Beauty and the Beast Hallmark Hall of Fame*. Together with two other Sci-Fi convention award plaques. (One for *Planet Of The Apes*). Measure 10 ½ in. x 12 ½ in. **$200 – $300**



**774. David McCallum "Gwyllim Griffiths" head appliance from *The Outer Limits* episode, "The Sixth Finger".** (ABC-TV, 1963-1965) One of the most recognizable characters from this imaginative series was David McCallum's role as "Gwyllim Griffiths," the small-town mining boy that becomes the molecular evolution experiment of Edward Mulhare "Professor Mathers." The experiements result in advanced evolutionary development resulting in a huge brain and a sixth finger. This is John Chambers' foam latex head appliance made for McCallum and is completely hand-painted and detailed. It exhibits minor cracking at the mouth and eyeholes but the condition remains remarkable given its age. With make-up artist magazine featuring John Chambers article.
**$2,000 – $3,000**




**775. Elizabeth Taylor master solid plaster lifecast by John Chambers and 6 photos by Roddy McDowall of the procedure.** This *Cleopatra*-era lifecast was created by make-up masters John Chambers on August 8, 1962 for *The List of Adrian Messenger* (Universal, 1963). A relatively modern-day mystery, it featured a number of prominent Hollywood actors who were heavily disguised in make-up with their identities revealed at the end of the film. Elizabeth Taylor was offered a disguised role but turned it down because the make-up would be too uncomfortable. This plaster lifecast was done for this make-up test in Gstaad, Switzerland. The lifecast is signed and dated by Chambers on the verso. Accompanied by (6) 8 in. x 10 in. photographs by Roddy McDowall showing Chambers and Taylor during the procedure. Photos mounted to illustration board with handwritten notations.
**$1,000 – $1,500**



**776. Edward G. Robinson "Zaius" early make-up test photo with long note on verso by John Chambers.** (TCF, 1968) Black and white 8 in. x 10 in. early make-up test photograph of Edward G. Robinson as "Zaius" with make-up by Ben Nye, Sr., Director of Make-Up at 20th Century-Fox. Zaius was originally to have been played by Robinson but he backed out due to the heavy makeup and long sessions required to apply it. A long handwritten note on the verso reads (in part): *"Edward G. Robinson made up as Dr. Zaius for film test of character make-up. Mr. Robinson due to his heart condition at the time could not take the risk of the high desert altitude near Lake Powell and consequently had to pass up the part which Maurice Evans made famous. John Chambers."* **$200 – $300**




**777. Collection of Elizabeth Taylor Cleopatra hair dressing department photographs from *Cleopatra*.** Collection of 23 glossy black and white borderless 8 ¼ in. x 10 ½ in. continuity photographs of Elizabeth Taylor in various hair shots for wigs on the set of *Cleopatra*. Taylor is featured in various scenes from her Alexandria apartment, the mausoleum, the tombs, her villa, and others. Includes 3 candid on-set Polaroids. Includes *Cleopatra* film program signed in red ink at the lower front cover by John Chambers. **$600 – $800**




**778. Collection of 50+ black and white set stills from *Planet of the Apes*.** (TCF, 1968) Collection of 50+ black and white 4 in. x 5 in. set continuity still Polaroids for the principal sets from *Planet of the Apes*. Featured are the spaceship interior, the cages, the court of inquiry, Zaius' office, the museum, Apetown and causeway shot at Fox Ranch, Cornelius' office and other locations. Exhibit slight handling. **$300 – $500**





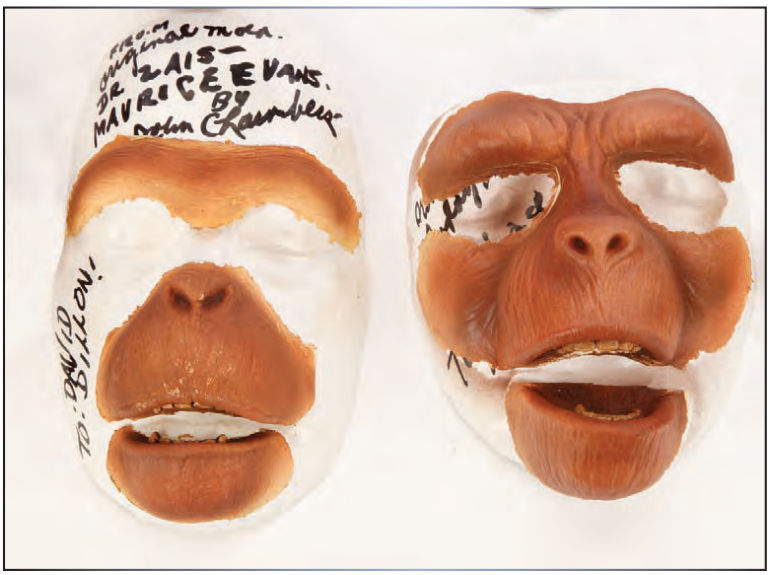



**779. Collection of color transparencies from *Planet of the Apes*.** (TCF, 1968) Collection of 60+ color transparencies (10) 2 ¼ in. and (50+) 4 in. x 5 in. featuring scenes from the film, publicity shots as well as candid on-set and behind-the-scenes shots of the principal cast. Condition is generally Fine. **$300 – $500**





**781. John Chambers personal photo album from *Planet of the Apes* behind-the-scenes make-up department.** (TCF, 1968) Chambers' personal album of 70+ *Planet of the Apes* make-up department candid photographs featuring Kim Hunter, James Gregory as "General Ursus," Ben Nye, Maurice Evans and many others taken behind-the-scenes on the set. Also includes 25+ 8 in. x 10 in. photos of Chambers applying appliances and make-up (most with extensive annotations in Chambers' hand on the verso), stills from the franchise, newspaper articles, promotional material and other ephemera. **$400 – $600**



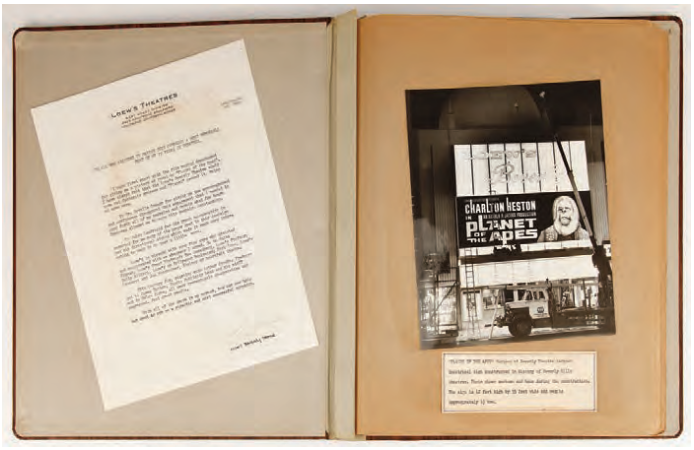




**780. Assortment of 10 production-made Ape facial appliances from *Planet of the Apes*.** (TCF, 1968) Collection of 10 assorted Ape facial appliances of foam latex, each hand-painted and detailed. Each appliance was made from a master mold taken from the actor's head from which the appliances were made. Highlights include a Roddy McDowall "Cornelius" appliance and a Maurice Evans "Dr. Zaius" appliance which are mounted on vacuum formed lifemasks, each signed by John Chambers. All feature the distinctive Ape snouts and prominent chins that made Chambers' designs so iconic and endearing. Foam latex remains supple, a few exhibit cracks on the nose bridges and cheeks; otherwise, condition is remarkable.
**$3,000 – $5,000**



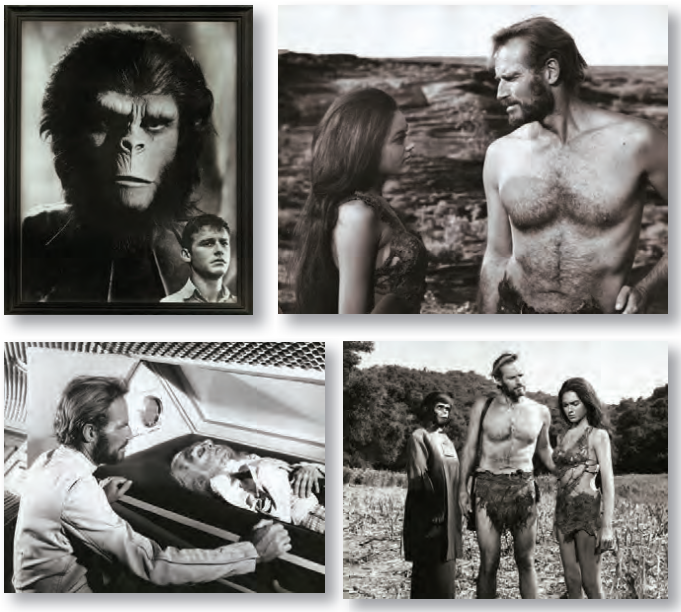
**782.** ***Planet of the Apes*** **franchise-related stills and lobby cards.** (TCF, 1968) Collection of 60+ black and white (and 11 color) 8 in. x 10 in. glossy stills and 8 x 10 in. color lobby cards from the *Planet of the Apes* franchise: *Planet of the Apes*, *Beneath the Planet of the Apes*, and *Escape from the Planet of the Apes*. One with paper backing hand-annotated in the margins and signed in pencil on the verso, *"Property of John Chambers."* Housed in Chambers' personal binder. **$200 – $300**



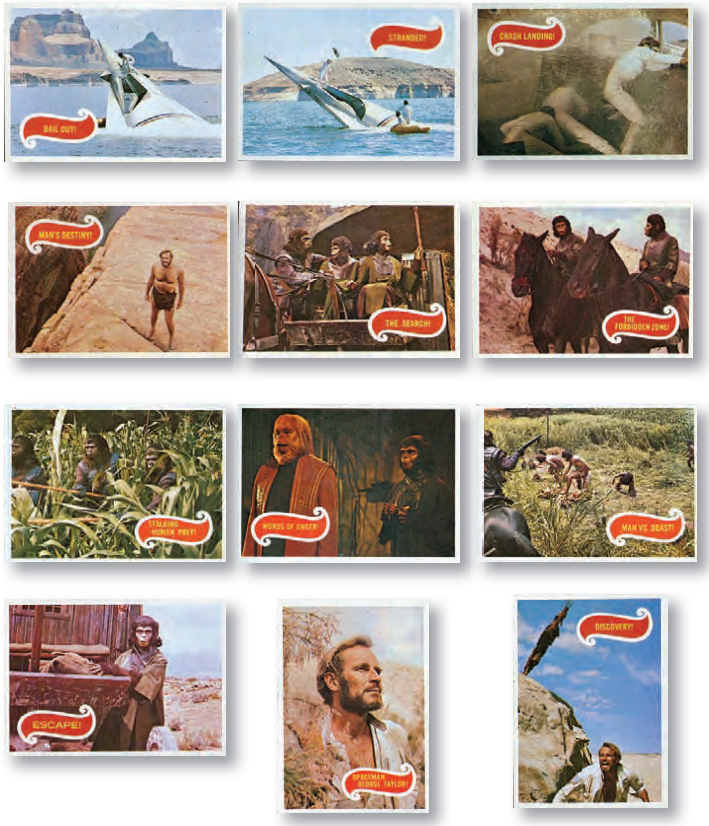




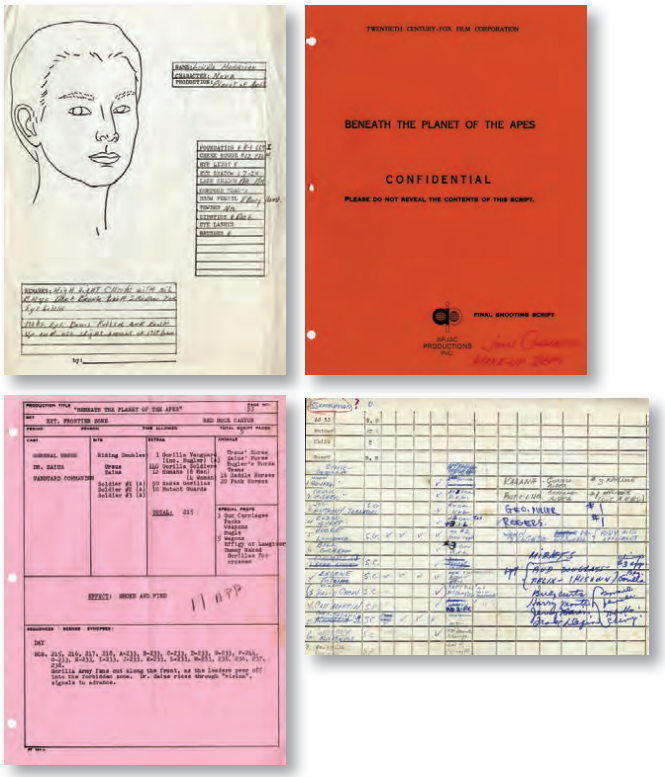
**783.** **John Chambers album "Showmanship Drive" celebrating the release and promotion of** ***Planet of the Apes*****.** (TCF, 1968) John Chambers' personal scrapbook album "Showmanship Drive"commemorating the release and various promotional material from *Planet of the Apes*. Folio (14 ½ in. x 12 ½ in.) approximately 30 pages of promotional photographs, flyers, newspaper clippings and other material mostly centered around the film's release and run at the Loew's Theatre in Hollywood. Some of the pieces have come loose from the page, but appears to be complete. **$200 – $300**



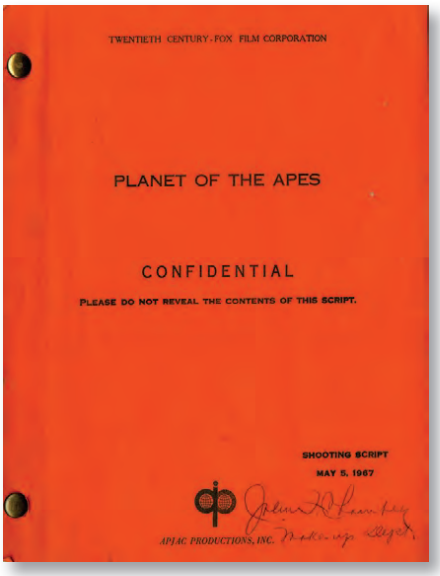
**784.** **Collection of John Chambers** ***Planet of the Apes*** **photographs.** (TCF, 1968) Collection of (13) gelatin silver semi-gloss borderless 11 in. x 14 in. photographs featuring the principal cast members in scenes from the film. With handwritten catalog numbers in pencil and tape removal remnants on the verso, one with production notations in ink. In addition, five (5) oversize 11 in. x 14 in. prints framed, featuring Roddy McDowall "Cornelius," Kim Hunter "Zira," and Maurice Evans "Zaius." Four are handwritten *"Property of John Chambers"* in his hand on the verso. Fine; with handling. **$300 – $500**




**785.** **John Chambers set of** ***Planet of the Apes*** **trading cards.** John Chambers' personal set of 40 *Planet of the Apes* trading cards featuring all the significant scenes from the film with descriptive captions. Cards measure 2 ½ in. x 3 ½ in. and are mounted on 8 ½ in. x 11 in. album leaves and housed in a red 3-ring binder with typed labels on the spine and front cover. **$200 – $300**




**786. John Chambers' personal *Planet of the Apes* production binder with make-up department production notes, call sheets and *Beneath the Planet of the Apes* script.** (TCF, 1968 and 1970) John Chambers' personal attaché full of all manner of production work sheets for makeup, call sheets, schedules for appliance production, handwritten lists of how many appliances were required for each character/actor with breakdowns for gorillas, chimpanzees and orangutans, recipe mix for making small guns from latex, detailed makeup sheets for Linda Harrison's character "Nova," shooting script revision pages and many other documents. Approximately 250+ individual pieces, many with extensive handwritten notations in Chambers' hand. Includes Chambers' personal *Beneath the Planet of the Apes* rainbow final shooting script handwritten, *"John Chambers Make-Up Dept."* **$600 – $800**




**787. *Planet of the Apes* John Chambers signed make-up department script.** (TCF, 1968) John Chambers' personal complete Shooting Script, dated May 5, 1967, with rainbow colored revision pages dated to June 9. Brad bound with original Studio stiff paper covers. Signed at the lower right cover in blue ink, *"John Chambers, Make-up Dept."* Inserted is a work sheet for various chimpanzee appliances needing repair annotated in Chambers' hand. **$1,000 – $1,500**



**788. Group of *Planet of the Apes* franchise scripts.** Collection of John Chambers' personal scripts from the *Planet of the Apes* franchise including: *Beneath the Planet of the Apes* Revised Screenplay, *Escape from the Planet of the Apes* Final Screenplay and a First Draft of its working title, *The Secret of the Planet of the Apes*, pair of *The Battle for the Planet of the Apes* screenplays (First Draft and Revised), and *Planet of the Apes: The Gladiators*. All but one are rainbow scripts with revision pages, three are signed on the covers by Chambers, and some feature extensive handwritten notations by Chambers throughout. **$400 – $600**



**789. John Chambers applying make-up for *Planet of the Apes* and 35mm make-up test for 1967.** Collection of unique photographs of John Chambers making and applying make-up and appliances from *Planet of the Apes*. They range from 8 in. x 10 in. to 10 ½ in. x 13 ½ in. and mounted on illustration board likely for exhibition. Includes a 35mm Panavision print of original 1967 extras and make-up test for *Planet of the Apes*. The film canister lid bears a handwritten notation by Chambers, *"of original extras on first tests, on Panavision film elongated subjects, only one of its kind do not give away! J.C."* **$600 – $800**





**790. Pair of John Chambers Mutant concept sculpts for *Beneath the Planet of the Apes*.** (TCF, 1970) Pair of John Chambers Mutant concept sculpts for *Beneath the Planet of the Apes.* Each concept is hand-sculpted in clay and completely hand-painted and detailed with small hairpiece applied on scalp. One sculpt is applied on a cast fiberglass bust; the other on a plaster head with steel base. Both measure approx. 13 in. tall. A piece of sculpting clay has come off the chin of the plaster face; otherwise, remarkable condition. **$1,500 – $2,000**





**791. Background mutant female latex mask, labeled "Dina" from *Beneath the Planet of the Apes*.** (TCF, 1970) Mutant mask of foam latex completely hand-painted and detailed to resemble exposed musculature. Marked internally "Dina." The mask is split at the rear to allow fitment to the actor's head. Foam latex remains very supple and exhibits a 4 in. split along the right neck; otherwise, remarkable condition. **$800 – $1,200**





**792. Kim Hunter "Zira" head study display.** Study display head of Kim Hunter as "Zira" in *Planet of the Apes*. It features Chambers' distinctive foam latex facial appliances completely hand-painted and detailed with painted eyes, hand-punched hair and eyelashes. The bust is wrapped in brown cloth and makes for an impressive display piece measuring 16 ½ in. tall x 17 in. wide at shoulders. Housed in a custom display case ordered specifically for the piece by John Chambers so that it could be shown at exhibitions (exhibits a repaired crack in the Plexi). **$3,000 – $5,000**



**793. Natalie Trundy "Albina" mutant mask from *Beneath the Planet of the Apes*.** (TCF, 1970) Natalie Trundy "Albina's" mutant mask of foam latex completely hand-painted and detailed to resemble exposed musculature. Marked internally "Natalie." The mask is split at the rear to allow fitment to the actor's head. The foam latex remains very supple exhibiting only slight cracking at the sides of the mouth, nose and eyes; otherwise, remarkable condition. Includes 13 make-up department test Polaroids of mutant bust and 8 in. x 10 in. still of Natalie Trundy and Victor Buono from the film. **$3,000 – $5,000**




**794. John Chambers three personal make-up cases, one with calipers for mold-making, one for hair application, one for make-up.** These three cases represent John Chambers' personal tools of his trade: individual cases for mold-making, hair application and make-up. The mold-making case is a red tool box with drawers that are filled with an assortment of files, picks, serrated and flat metal scrapers, a wooden shaping tool, chisel, several aluminum calipers, brushes, dremel tips and two business card holders filled with dozens of cards, many with handwritten notations by Chambers. The hair application case is wood and features a variety of hair bundles in different shades, a hair-blending comb, numerous needlenose pliers, scissors, combs, gel and hairpiece adhesive. Inside the lid he has handwritten, *"John Chambers, Make-Up Artist, Hollywood, Calif."* and many of the implements are engraved with Chambers' initials "J.C." The make-up case is a trove of brushes, combs, eyeliner and eyeshadow pencils, rouge, mascara, pomade, greying dyes, all shades of pancake make-up, bobby pins, barrettes, and other accouterments needed to transform his subjects into not only fantastic creatures, but also making the stars even more beautiful. It bears a "Chambers" appliance logo on the lid, likely salvaged from an old stove and used as a decorative element. This incredible collection is in Excellent condition, very well cared for and organized and appears exactly as John left it on his last project with everything in its proper place. Most implements are either handwritten with his intials or engraved to identify ownership on various jobs. Cases vary in sizes from 14 x 8 x 12 in. to 20 x 11 x 9 in. A fascinating glimpse into this legendary artist's working tools and represents a unique opportunity of acquisition. **$12,000 – $15,000**





**795. Screen-used cover mask and Mutant disguise mask from *Beneath the Planet of the Apes*.** (TCF, 1970) A screen-used cover mask marked "Doug," a production painted "Doug" minus the eyebrows. Also includes four unused production "Dina" Mutant masks and a screen-used female Mutant cowl. **$600 – $800**








**796. Group of 15+ foam latex prosthetic noses from George C. Scott from *Patton*.** (TCF, 1970) Collection of 15 foam latex prosthetic nose appliances worn by George C. Scott in his Academy Award-winning role as controversial general, George S. Patton. Includes 30+ continuity test shots, ranging from 3 ¼ in. x 4 ¼ in. to 8 in. x 10 in., of Scott in black and white and color, as well as other cast members. Some photos exhibit curling. Foam latex remains supple and in Excellent condition. **$400 – $600**





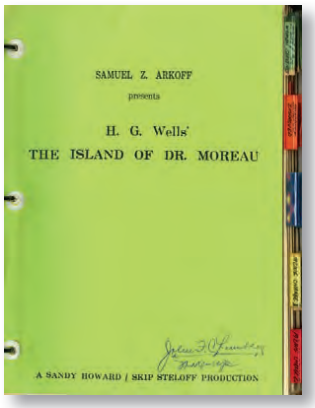



**797. John Chambers CIA "identity transformation" field kit.** Very few people know of John Chambers' connection with the Central Intelligence Agency. Very little is published about it, but what has been de-classified is the subject of a major film release in 2012 concerning the true story of John Chambers' (played by John Goodman) involvement in helping a group of Americans escape from Iran during the Iran Hostage Crisis in 1980. In the 1960s Chambers was recruited by the Technical Services Division of the CIA, responsible for providing supporting gadgets, disguises, forgeries, weapons, etc. for the agency. This is the "identity transformation" field kit John Chambers designed for the CIA. The lockable black "Monarch" hard plastic briefcase, measuring approx. 18 in. x 13 in. x 5 in., opens to reveal an illuminating makeup mirror affixed to the lid wired to a large battery pack rechargeable via a cigarette lighter adapter. Beside the mirror are elastic straps holding five makeup brushes and a clear tube with wax stick and a clear box with hinged lid. The bottom of the case has vacuum-formed sections to hold various glass containers for makeup application and a large box with hinged lid holding two smaller boxes: one marked "Eye-brows Chinese Muff" and the other "Sideburns," both with hair appliances within. Also present are four circular Max Factor Pan-Cake makeup containers of varying skin tones. A circular sticker on top of the case reads, "The Sentinel Corporation / If this item is unclaimed please phone toll free (800)421-0671 (in Calif. (213)277-6100 collect) Attention!! Key tag no. 70560." Included is a three-ring binder with gilt lettering reading, "CONFIDENTIAL" on the top and bottom of both the front and back covers. The cover reads, "Latex Overhead Masks". The album contains 29 pages, each featuring a 7 ¾ in. x 9 ½ in. black & white photograph of a latex overhead mask with an embossed stamp reading, "CONFIDENTIAL" with the mold number and ethnicity of the mask being depicted, such as "Caucasian (Big)", "Oriental/Caucasian", Caucasian/Mongoloid", "Negroid/Caucasian/Oriental", "Caucasian/Negroid", "Oriental/Negroid", "Oriental", "Negroid", etc. A fascinating glimpse where Hollywood meets reality in the mysterious CIA underworld. **$2,000 – $3,000**




**798. Pair of snake metamorphosis masks from *Sssssss*.** (Universal, 1973) Pair of foam latex metamorphosis masks made by John Chambers for Dirk Benedict's character "David Blake" for the cult horror film *Sssssss*. The masks are hand-painted and detailed in flesh tones and feature a preliminary transformation and a more pronounced snake-like mask with exaggerated scales. The foam latex remains very supple, one mounted on a plaster bust for display. **$300 – $500**






**800. John Chambers production bible for *Island of Dr. Moreau*.** (MGM, 1977) John Chambers' personal production bible with make-up supply lists and budget sheets, appliance application instruction sheets, and pre-production memos. Includes Chambers' personal script with 70+ color make-up continuity Polaroids pasted throughout, two additional scripts, one tabbed for make-up direction, as well as 30+ color and b&w make-up photos of the elaborate appliances used on the actors. In addition an original film program. **$400 – $600**



**799. *Island of Dr. Moreau* masks and appliances.** (MGM, 1977) Collection of masks and appliances from *The Island of Dr. Moreau*. The pieces include a pair of masks for the Bull man and Lynx man, a Ram man test head in self-skinning polyfoam, three pair of hard rubber hybrid creature feet with applied hair, a pair of hybrid creature facial appliances, and three pair of gloves/cloven hoof hands. Foam latex remains very supple and exhibits only minor cracking at eyes and mouths; otherwise, condition is remarkable. **$2,000 – $3,000**



**801. John Chambers old age overlay artwork from *Slaughterhouse-Five*.** (Universal, 1972) Three (3) pieces of original conceptual artwork by John Chambers for proposed aging transformations of Michael Sacks "Billy Pilgrim" and Ron Leibman "Paul Lazzaro" from *Slaughterhouse-Five*. Accomplished in pencil and gouache on illustration board with celluloid overlays accomplished in gouache with varying stages of aging, one with notations for year progression. Beautifully rendered artwork and a testament to Chambers' gift for innovative effects. Overall sizes approx. 12 in. x 14 in. **$200 – $300**



**802. Stunt wooden rifle from *Planet of the Apes*.** (TCF, 1968) Stunt wooden rifle of stained wood with painted black barrel, metal faux bolt action breech on the top and webbed nylon carrying strap. Measures 35 in. long and exhibits light scuffs and scratches. **$400 – $600**







**803 Guards tunic from *Beneath the Planet of the Apes*.** (TCF, 1970) This Guard tunic worn by an underground dwelling mutant sentry is 1 of only 4 such costumes made for the first sequel to *Planet of the Apes*, which posits a society of radiation scarred atomic bomb worshiping humans living beneath the rubble of New York City. Beige tunic with thick padded vertical and horizontal piping on the torso and down the arms, yellow insert, zipper and snap closure at the front. Stamped inside "W.C.C. #25." A few light marks; otherwise, very near as screen-used. **$2,000 – $3,000**





**804. Hero working gorilla rifle from *Beneath the Planet of the Apes*.** (TCF, 1970) This rifle is constructed of two aluminum shells with leather strap, and is the only known example of this rifle with the working modified World War II carbine still inside, as all of the rifles from this film were cannibalized by gun collectors and the outer shells discarded. The original custom bayonet is attached and functional on the stock of the barrel. This is not just the only complete rifle known to exist, but also the finest example extant. Rendered inoperable, barrel plugged. **$4,000 – $6,000**

A portion of the proceeds from the following 87 lots (Lots 805-891) is being donated to the Michael J. Fox Foundation for Parkinson's Research through Team Fox. The Michael J. Fox Foundation is dedicated to finding a cure for Parkinson's disease through an aggressively funded research agenda and to ensuring the development of improved therapies for those living with Parkinson's today.







**805. Michael J. Fox "Marty McFly" jacket from *Back to the Future*.** (Universal, 1985) Maroon wool zip-front jacket with tan faux leather front and brown satin lining. Worn by Michael J. Fox as "Marty McFly" at Hill Valley High School, in Lou's café and during the thrilling skateboard sequence. Internal American Costume tag handwritten *"1441 M.J. Fox 34."* A signature wardrobe piece from this popular film in fine, screen-worn condition. **$15,000 – $20,000**





**806. Christopher Lloyd "Doc" shirt from *Back to the Future I, II* and *III*.** (Universal, 1985, 1989, 1990) Pale yellow long sleeve shirt with red and black "squiggle" lines, black collar with one button closure and ribbed cuffs. Worn by Christopher Lloyd as "Doc" during the clock tower cable preparations during *Back to the Future*, and again when he meets future "Doc" in *II*. Internal American Costume tag handwritten *"1420 Chris Lloyd Quad."* In fine, screen-worn condition.
**$5,000 – $7,000**







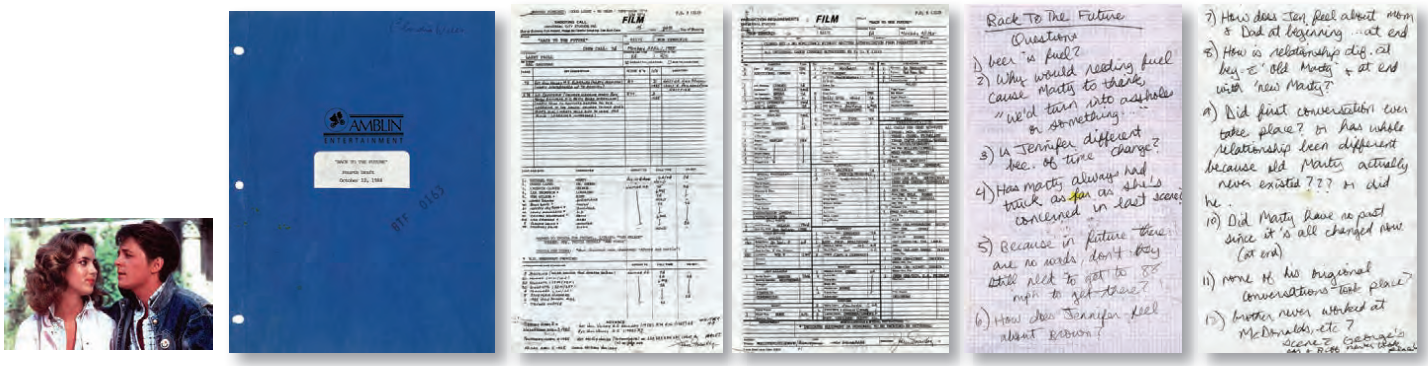
**807. Lea Thompson "Lorraine" 1980s shirt from *Back to the Future*.** (Universal, 1985) White short sleeve shirt with abstract geometric pattern worn by Lea Thompson as "Lorraine McFly" at the end of the film when Marty returns and finds himself in the new and improved 1985. In fine, screen-worn condition. **$2,000 – $3,000**



**808. Crispin Glover "George McFly" corduroy pants from *Back to the Future*.** (Universal, 1985) Dark grey corduroy pants worn by Crispin Glover as "George McFly" during the scene where he introduces himself to Lea Thompson "Lorraine" and tries to ask her out as well as while doing his laundry while talking to Marty. 28 ½ in. inseam. Internal American Costume tag handwritten *"1409 Crispin Glover."* **$2,000 – $3,000**

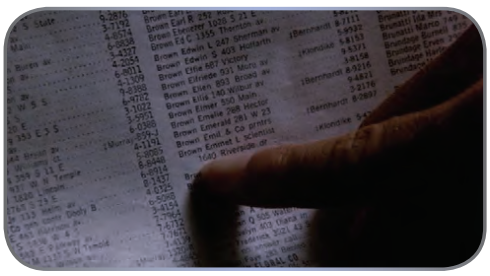


**809. Christopher Lloyd "Doc's" toy Cadillac from *Back to the Future*.** (Universal, 1985) This is the screen-used toy Cadillac used by Christopher Lloyd "Doc Brown" in one of the most memorable sequences in the film. To demonstrate his theory on how to send "Marty" back to the future, he builds a scale model of downtown Hill Valley and this toy Cadillac to represent the DeLorean time machine. This wind-up toy is let go by "Marty," travels a short distance and then hits the live electric wire symbolizing the lightning channeled into the Flux Capacitor. The result was a small explosion and this car bursting into flames then driving off the table into the pile of rags. The toy car retains the special effects wadding that was ignited and exhibits some burn damage caused during the sequence but remains in Very good condition. Without question one of the most recognizable props from the entire trilogy. **$5,000 – $7,000**




**810. Claudia Wells "Jennifer Parker" original on-set script for *Back to the Future* with extensive personal notes, call sheets, and ephemera.** (Universal, 1985) This is the only *Back to the Future* principal character's personally used and annotated original script we are aware of ever coming to auction. Original Amblin numbered 0163 fourth draft script, dated 10/12/1984, with rainbow correction pages dated through 3/29/1985. Two hand-written question sheets in longhand by Wells for writer/ producer Bob Gale on character background and plot point development. Several call sheets which include filming location details. Original LA Times Calendar tear-sheet of film's release. Miss Wells' "sides" are separated out in front with numerous pen and pencil notations, as she took them over the course of filming to her acting coach for advice. All of this first-generation material is still housed in the black 3-ring binder labeled by the production "Claudia Wells "Back To The Future"" given to her at the time for script protection and ease of page changes. The entire contents has lain exactly as seen here in storage since 1985. Part of the proceeds from this sale will be divided between Michael J. Fox's charity "Team Fox", and the one Miss Wells is instrumentally involved in, "Kids in the Spotlight", helping inner-city and foster kids write and star in their own short films. They can be reached at www.kidsinthespotlight.org **$4,000 – $6,000**





**811. Torn phonebook page from *Back to the Future*.** (Universal, 1985) Prop torn phonebook page with Christopher Lloyd "Dr. Emmett Brown" printed as "Brown Emmet L scientist 1640 Riverside dr Klonkide 5-4385." Visible in the scene where Michael J. Fox "Marty McFly" rips it from the phone booth in Lou's café. Exhibits slight toning; otherwise, Fine condition. **$400 – $600**



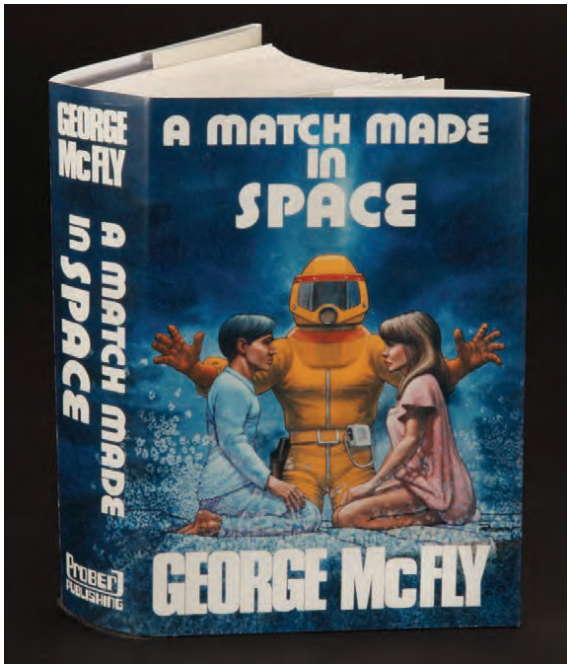






**812. Hill Valley Telegraph "Eisenhower vetoes Senate Bill" from *Back to the Future*.** (Universal, 1985) 4-page prop Hill Valley Telegraph newspaper dated Saturday, November 5, 1955 with headline "Eisenhower Vetoes Senate Bill" and full page 1955 Statler Motors advertisement on the last page. This newspaper was picked out of a Courtyard Square trashcan by Michael J. Fox as "Marty McFly," confirming that he traveled back in time. Exhibits toning; otherwise, Fine condition. **$1,000 – $2,000**




**813. Dust jacket for Crispin Glover "George McFly's" novel *A Match Made in Space* from *Back to the Future*.** (Universal, 1985) When Marty returns to the altered future, Lorraine unpacks the box containing George's new novel, *A Match Made in Space*. This dust jacket features a "Probert Publishing" printed spine panel, and front panel with signature "Alien" wearing a Hazmat suit and Walkman on the belt, as well as printed front and rear flaps. Cover design by Andrew Probert, production illustrator for *BttF*. The rear panel does not have George McFly pictured since this was added on-set because the final look of 1980s George was not decided until after the jacket was printed. The jacket was placed over a regular published book and used as a prop. The book underneath is *The Oxford Companion to English Literature*, Fifth Edition, and is added for display only. **$800 – $1,000**



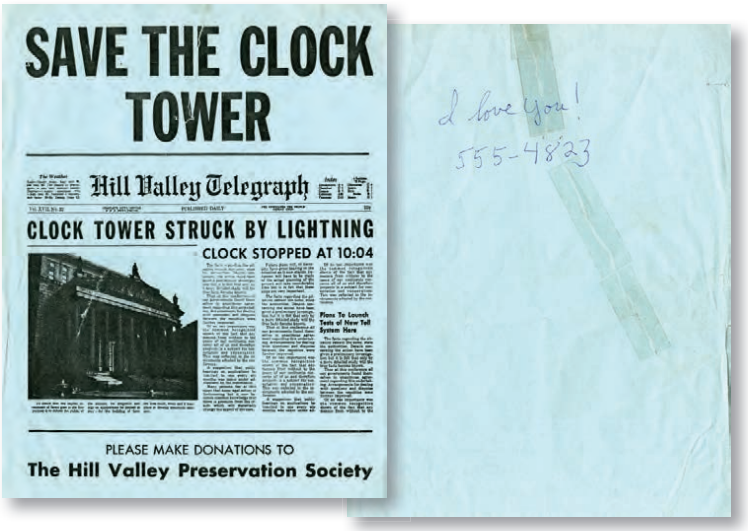




**814. "Tales from Space" comic book from *Back to the Future*.** (Universal, 1985) Prop "Tales from Space" comic book featuring the "Space Zombies from Pluto" cover story with gullwing spacecraft and Hazmat suited alien and Daisy Air Rifle advertisement on the back cover. Shown by the boy to his father when Michael J. Fox "Marty" crash lands the DeLorean in the barn. Cover design by Andrew Probert, production illustrator for *BttF*. Exhibits a vertical crease as seen on-screen; otherwise, Fine condition. **$2,000 – $3,000**




**815. Nylon Nike crew jacket from *Back to the Future*.** (Universal, 1985) Rare Nike nylon windbreaker crew jacket with zip front closure. Produced before Nike had a much larger role in the sequel, *Back to the Future II*. Embroidered with the Nike swoosh on the front and *Back to the Future* logo on the back. Men's size Large. Excellent condition. **$300 – $500**






**816. "Save the Clocktower" circular from early production of *Back to the Future* starring Eric Stoltz as "Marty McFly".** (Universal, 1985) 8 ½ in. x 11 in. pale blue "Save the Clock Tower" broadside handbill given to Marty in Hill Valley town square. This is the rare flier from the footage starring Eric Stoltz as "Marty McFly." Stoltz was originally cast in the role when Michael J. Fox declined due to his shooting schedule of *Family Ties*. The verso bears Marty's girlfriend, Jennifer's, handwritten ink notation and telephone number, *"I love you! 555-4823."* The footage from this version is seen in the Blu-ray DVD extras. Exhibits creasing and wear, with 8 in. diagonal tear repaired on the verso with scotch tape, not clearly visible on recto. **$800 – $1,200**




**817. Blue crew t-shirt from *Back to the Future*.** (Universal, 1985) Pale blue crew t-shirt printed with the *Back to the Future* logo on the front and the word "Back" on the back of the shirt. Men's size Large 42-44. Appears to have been laundered once or twice; otherwise, Excellent condition. **$200 – $300**



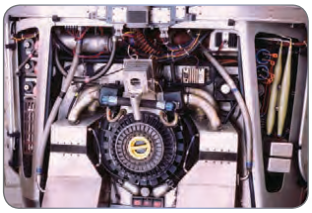




**818. Christopher Lloyd "Doc's" jumper cable and clamp from *Back to the Future*.** (Universal, 1985) Length of jumper cable with attached metal clamp used by Christopher Lloyd as "Doc Brown" in his scale model experiment to harness the lightning bolt from the clock tower to send Marty back to the future. Measures approx. 36 in. long. **$300 – $500**




**819. Yellow chairbacks (4) from *Back to the Future* one signed by Bob Gale.** (Universal, 1985) Four yellow vinyl chairbacks for Frank Marshall (executive producer), Kathleen Kennedy (executive producer), Robert Zemeckis (director) and Bob Gale (producer and co-writer). Gale's chairback is inscribed *"Best wishes for the Future! Bob Gale 11-11-10."* Exhibit slight wear from production use. **$400 – $600**







**820. DeLorean time machine part from *Back to the Future*.** (Universal, 1985) Engine bay part from the DeLorean time machine that was scavenged from a surplus house. Constructed from aluminum and consisting of a base with spring-loaded upper unit. Measures 6 in. square x 4 in. tall. Exhibits some paint chipping. **$800 – $1,000**






**821. Hill Valley Police 1955 patch from *Back to the Future*.** (Universal, 1985) Hill Valley Police Dept. patch from the 1955 sequences. The police wear only one patch on the uniform shoulder. Exhibits thread remnants from being removed from shirt. Measures 4 ½ in. x 3 ¼ in. **$200 – $300**







**823. *Back to the Future* pre-production letterhead and production letterhead envelopes.** (Universal, 1985) *Back to the Future* pre-production letterhead stationery (2) and envelopes (2) printed with the trademark *BttF* logo in blue and red. Features an early *BttF* logo designe and used by the production company for various correspondence. Excellent unused condition. **$100 – $200**




**822. Thomas F. Wilson "Biff Tannen" oversized check from *Back to the Future II*.** (Universal, 1985) Oversize check for $1,182,000 made out to Biff Tannen from Valley Racing Association. Thomas F. Wilson "Biff" is seen holding this check above his head in the highlight reel shown on the TV monitor playing outside of the Biff Tannen Museum. Measures 8 ½ in. x 22 ¾ in. on 4-ply cardboard. Upper right corner gently bumped; otherwise, Fine condition. **$2,000 – $3,000**











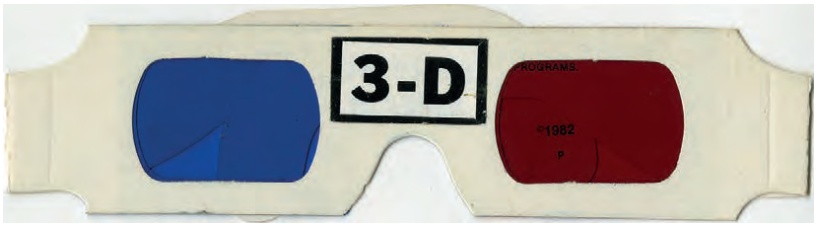




**824. Pair of ILM visual effects photographs of Marty's siblings disappearing from *Back to the Future*, pair of Drew Struzan marketing posters from *Back to the Future*, and original production photograph of Michael J. Fox with stuntmen from *Back to the Future II*.** (Universal, 1985 and 1989) One 3 ½ x 5 in. and one 11 x 14 ½ in. visual effects photographs created by ILM. These photographs were the original design for the sequence showing Marty with his brother and sister who start disappearing in stages while Marty's on stage playing guitar during the Enchantment Under the Sea dance. The oversize shows Marty by himself, the smaller photo he's flanked by his siblings. ILM created a number of large format versions of these photos with the three characters in various states of transparency. Ultimately unused as they went with the three standing in front of a wishing well. Includes a pair of 11 x 14 in. *BttF* marketing poster designs by Drew Struzan and an 8 x 10 in. b&w production photograph of Michael J. Fox standing with his stunt doubles in *BttF II*. **$400 – $600**




**825. Thomas F. Wilson "Biff" shirt from *Back to the Future II* and Back to the Future: The Ride.** (Universal, 1989) Vintage Batik-style short-sleeve button-front shirt worn by Thomas F. Wilson as "Biff Tannen" in *Back to the Future II*. Worn when he tells Lorraine that he'll be her husband one day and also when future "Biff" gives him the Sports Almanac. Also worn in Back to the Future: The Ride when some underarm damage occured during filming. Exhibits discrete repair under both arms; otherwise, Fine, screen-worn condition. **$3,000 – $5,000**






**826. Casey Siemaszko "3-D" glasses from *Back to the Future*.** (Universal, 1985) Trademark 3-D glasses of white cardboard worn by Casey Siemaszko as one of Biff's henchmen in *Back to the Future*. Fine condition. **$200 – $300**







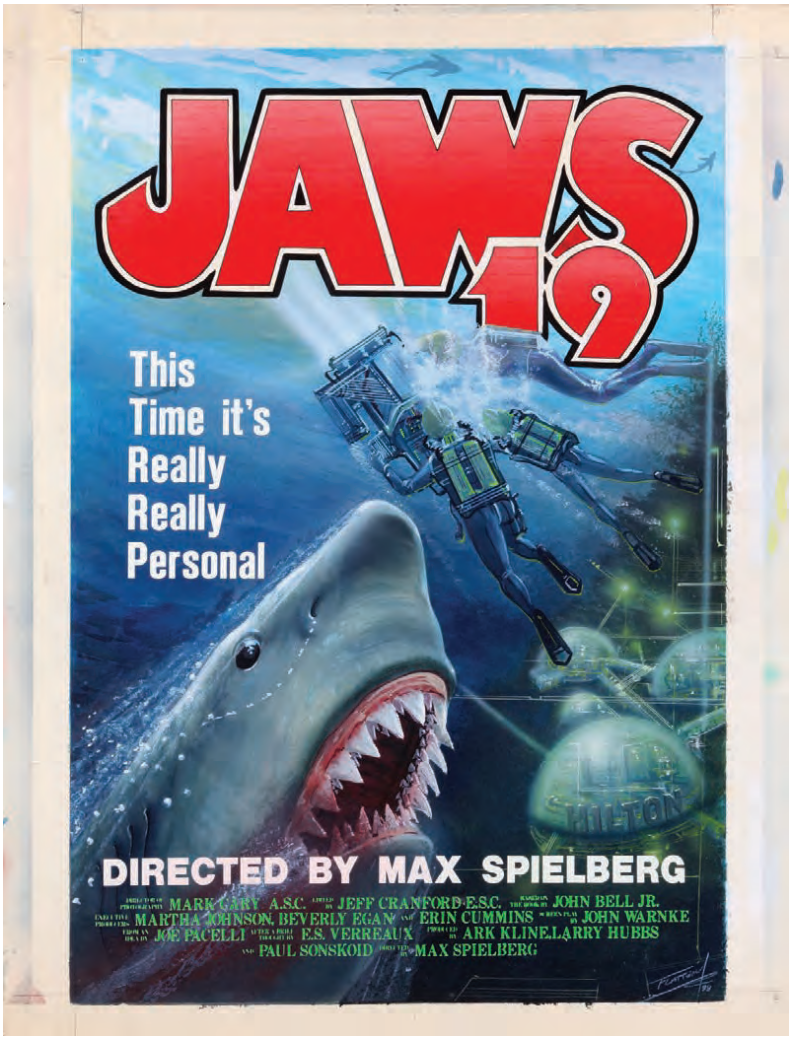



**827. Thomas F. Wilson "Biff" jacket from *Back to the Future II*.** (Universal, 1989) Grey wool zip-front jacket with black ribbed cuffs, neckline, rear waistline and pale green satin lining. Worn by Thomas F. Wilson as "Biff Tannen" in Lou's café, during the thrilling skateboard sequence and later outside the Enchantment Under the Sea dance. Faint pinkish stain at the upper right chest, one pulled stitch at the top of the right shoulder; otherwise, fine, screen-worn condition. **$4,000 – $6,000**

**829. "Blast from the Past" hologram bag from *Back to the Future II*.** (Universal, 1989) Shiny silver hologram "Blast from the Past" antique store bag used by Marty to carry the Grays Sports Almanac from the store and subsequently picked out of the trash by Biff after Doc throws it away. Features a distinctive holograpm pattern and printed with the store logo in black on both sides. It measures 9 in. x 15 in. **$2,000 – $3,000**




**828. "Jaws 19" original screen-used artwork from *Back to the Future II*.** (Universal, 1989) Original screen-used artwork by Tim Flattery, who also designed the custom futuristic vehicles from *BttF 2*, and featuring a poster design for *Jaws 19* from *Back to the Future II* accomplished in tempera, acrylic and airbrush with director credit and tagline in vinyl letters. This original artwork hung outside the Holomax theater next to the door. An inside joke shows the director as Max Spielberg, son of Steven Spielberg. Also featured on the back cover of the Japanese exhibition book. Artwork measures 18 in. x 26 in. on 22 in. x 28 ¾ in. illustration board. Signed by the artist *"Flattery '88"* at the lower right. **$8,000 – $10,000**














**830. "Blast from the Past" store receipt and carbon from *Back to the Future II*.** (Universal, 1989) Clear blue plastic "Blast from the Past" store receipt for the Grays Almanac purchase in *Back to the Future II* with a yellow "carbon" copy of the receipt (not seen on screen). Measures 2 ¾ in. x 4 ¾ in. **$800 – $1,000**

**833. Slurpee cup from *Back to the Future II*.** (Universal, 1989) When Michael J. Fox "Marty McFly" returns the pink Mattel hoverboard after running from Griff and his gang, one of the little girls is holding this futuristic Slurpee cup. Constructed of vaccum formed plastic, the cup features an integral glass spiral straw that is exposed on one side and graphic "SLURPEE" decals applied on both the front and the rear. Measures 8 ½ in. tall to the top of the straw. The portion of the glass straw above the rim has been replaced with new glass. Exhibits a few light scuffs. **$500 – $700**




**831. Biff Co. Enterprises sticker from *Back to the Future II*.** (Universal, 1989) Large Biff Co. Enterprises emblem sticker printed in black and gold featuring an image of Biff Tannen. Measures 10 ½ in. x 13 in. with a peel-off back. Made for the production but ultimately not used and thus in Excellent condition. **$200 – $300**













**832. Hill Valley Telegraph "Biff Wins Again" from *Back to the Future II*.** (Universal, 1989) 4-page prop Hill Valley Telegraph newspaper with headline "Biff Wins Again." This newspaper appears on the TV monitor in front of the Biff Tannen Museum as Marty watches a minute long promo that explains Biff's history in the alternate 1985. Exhibits toning; otherwise, Fine condition. **$400 – $600**

**834. Hill Valey Telegraph "Luckiest Man on Earth" from *Back to the Futurel II*.** (Universal, 1989) 4-page prop Hill Valley Telegraph newspaper with headline "Biff Tannen – Luckiest Man On Earth." This newspaper appears on the TV monitor in front of the Biff Tannen Museum as Marty watches a minute long promo that explains Biff's history in the alternate 1985. Exhibits toning; otherwise, Fine condition. **$400 – $600**




**835. Hill Valley Telegraph "Emmett Brown Committed" from *Back to the Future II.*** Universal, 1989) 4-page prop Hill Valley Telegraph newspaper dated Saturday, May 23, 1983 with headline "Emmett Brown Committed – Crackpot Inventor Declared Legally Insane." As the events in the alternate 1985 were altered, this headline morphs into the "Emmett Brown Commended" headline. Exhibits toning; otherwise, Fine condition. **$400 – $600**







**836. Hill Valley Telegraph "Emmett Brown Commended" from *Back to the Future II.*** (Universal, 1989) 4-page prop Hill Valley Telegraph newspaper dated Saturday, May 23, 1983 with headline "Emmett Brown Commended – Local Inventor Receives Civic Award." As the events in the alternate 1985 were altered, this headline appears after being morphed from the "Emmett Brown Committed" headline. One of the men pictured with Emmett Brown is one of the film's makeup artists. Exhibits toning; otherwise, Fine condition. **$400 – $600**







**838. Prop future USA Today newspaper "Gang Jailed" headline from *Back to the Future II.*** (Universal, 1989) Prop Hill Valley Edition USA Today newspaper, for Thursday, October 22, 2015, printed on the front and back, used by ILM to create the visual effects shots in which one headline dissolved into another. This newspaper features a picture of Griff Tannen being arrested and reads: "Gang Jailed: Hoverboard Rampage Destroys Courthouse." Exhibits toning; otherwise, Fine condition. **$400 – $600**






**839. USA Today "Youth Jailed" from *Back to the Future II.*** (Universal, 1989) Prop Hill Valley Edition USA Today newspaper, for Thursday, October 22, 2015, printed on the front and back, used by ILM to create the visual effects shots in which one headline dissolved into another. This newspaper features a picture of Marty, Jr. being arrested and reads: "Youth Jailed: Martin McFly Junior Arrested for Theft." Exhibits toning; otherwise, Fine condition. **$400 – $600**










**837. Pair of Hill Valley Telegraph "George McFly Honored/George McFly Murdered" newspapers from *Back to the Future II.*** (Universal, 1989) Pair of prop newspapers from the scene with "Marty" and "Doc Brown" in the library. The "Murdered" headline is visible in the large book in the library. The "Honored" headline newspaper was made for production but is not the same style used in the film. Both exhibit wear at the left edges where they would have been attached. **$400 – $600**



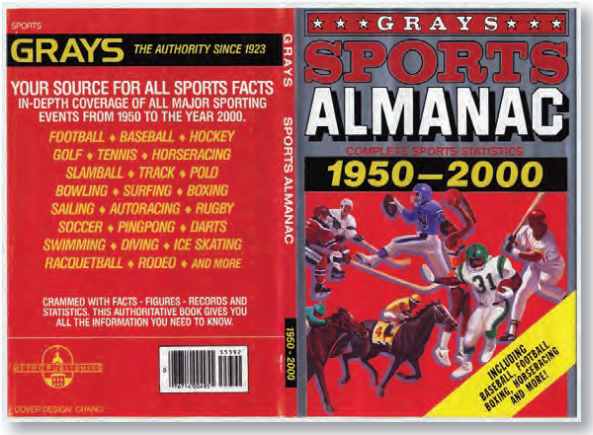




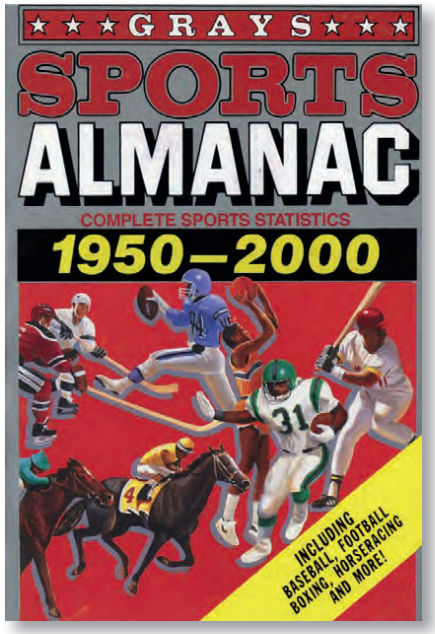


**840. *Oh LáLá* prop magazine from *Back to the Future II*.** (Universal, 1989) Complete 1950s prop nudie magazine as read by Thomas Wilson "Biff Tannen" and Michael J. Fox "Marty McFly." This prop magazine was custom printed for the film. In the movie, Biff seems to be reading the Grays Sports Almanac outside the dance before he gets caught by Principal Strickland. Marty finds the Almanac in Strickland's office, only to realize it's actually the *Oh LáLá* magazine inside the Almanac dust jacket. The magazine has actual 1950s nude photo pages, repeated several times. This is the rare full 28-page version of the prop. Fine condition. **$1,000 – $2,000**






**841. Grays Sports Almanac dust jacket from *Back to the Future II*.** (Universal, 1989) Custom printed paper dust jacket for Grays Sports Almanac 1950-2000. This dust jacket features prominently in the storyline and is seen while Marty is in the antique store purchasing it, then famously wrapped around the *Oh LáLá* nudie magazine that Marty finally tracks down in Principal Strickland's office. Exhibits only slight wear; otherwise, Fine condition. **$1,000 – $2,000**







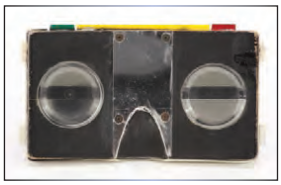


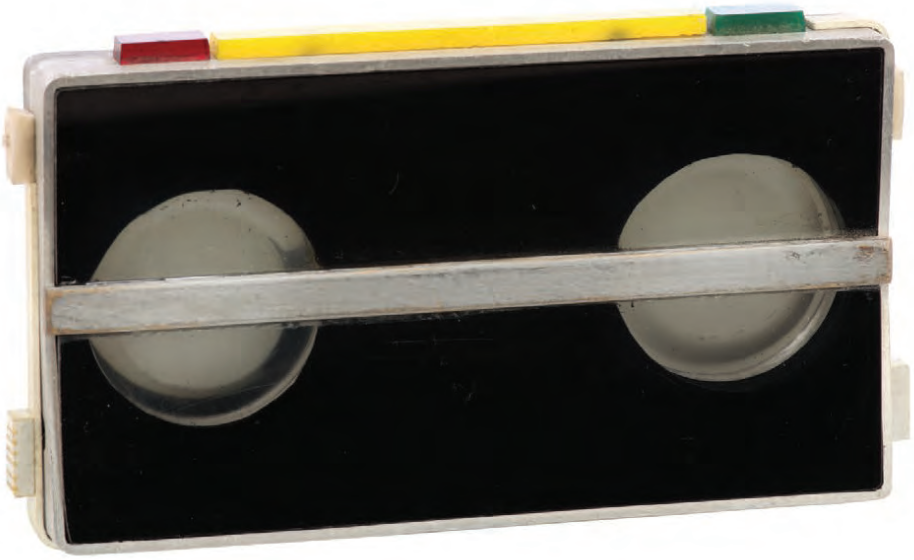
**842. Michael J. Fox "Marty McFly, Sr." future watch from *Back to the Future II*.** (Universal, 1989) Digital watch with metal link wristband and custom decorative "futuristic" design element worn by Michael J. Fox as "Marty McFly, Sr." in *Back to the Future II*. Constructed from a customized Timex Iron Man watch face with attached bracelet ornament and stretchable metal link bracelet. Visible in the scenes in the McFly household. Includes a Plexi display stand. **$2,000 – $3,000**



**843. Grays Sports Almanac from *Back to the Future II*.** (Universal, 1989) The key prop device for the film, this is the Grays Sports Almanac that Michael J. Fox "Marty McFly" buys in the Hill Valley antique store in 2015. The printed sports statistics are the same configuration as when old Biff and young Biff are listening to the radio in the garage. Exhibits only a trace of rubbing at the corner tips; otherwise, Excellent condition. **$2,000 – $3,000**







**844. Christopher Lloyd "Doc's" future binoculars from *Back to the Future II*.** (Universal, 1989) Prop futuristic binoculars constructed from Plexiglass, aluminum, plastic and wood. Used by Christopher Lloyd as "Doc Brown" several times during the opening scenes of Back to the Future II when he and Marty arrive in Hill Valley in 2015. Measures 2 ¾ in. x 5 ¾ in. Exhibits slight wear. **$4,000 – $6,000**






**846. Opening Pepsi Perfect bottle from *Back to the Future II*.** (Universal, 1989) When Marty enters Café 80s in 2015, he's barraged with Max Headroom-style automated Reagan and Khomeini servers. After shouting, "All I want is a Pepsi," this futuristic Pepsi Perfect bottle rises out of the countertop dispenser. Also seen later in the McFly household held by Michael J. Fox as "Marlene McFly." This empty bottle is constructed of clear vacuum formed plastic with a blue cap of resin and integral "straw," and applied Pepsi logo decal. It measures 8 ¾ in. tall x 2 ¼ in. diameter. **$2,000 – $3,000**






**845. Diet Pepsi bottle from *Back to the Future II*.** (Universal, 1989) Diet Pepsi prop bottle visible on a table in Café 80s just as Marty enters. Bottle is constructed of wood, painted white with a silver decal stripe at the base and applied Pepsi logo and nutrition decals. Measures 8 ¾ in. x 2 ½ in. in diameter. Excellent condition. **$1,500 – $2,500**



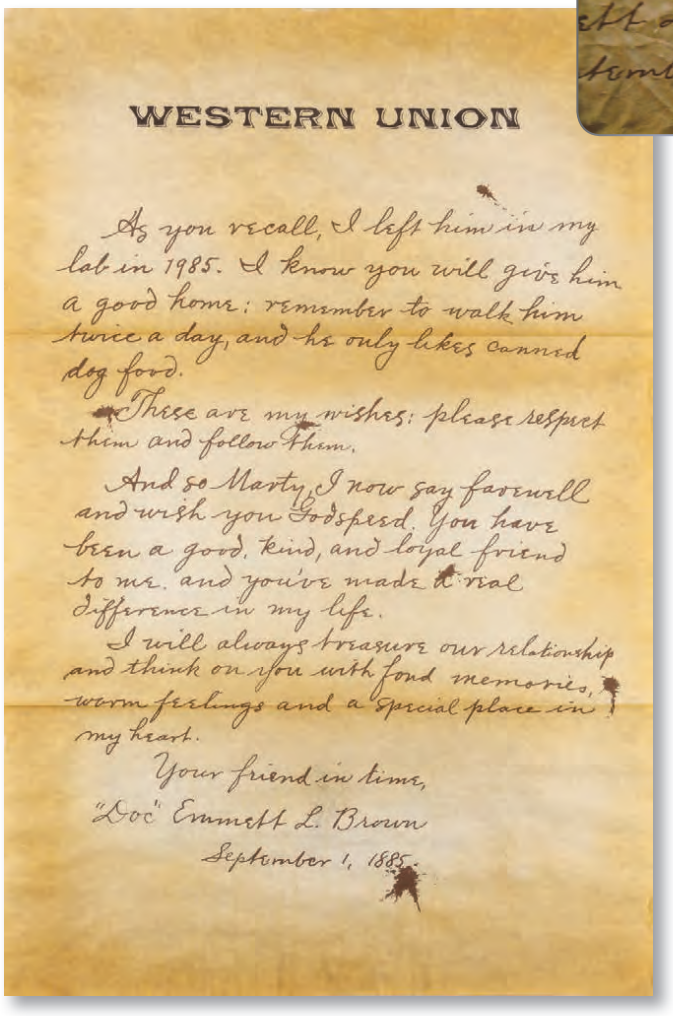


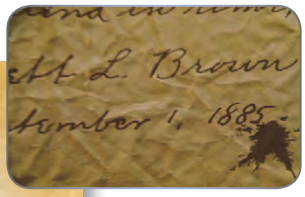

**847. Opening Slice bottle from *Back to the Future II*.** (Universal, 1989) Opening mandarin orange Slice prop bottle visible on the counter in the McFly household during the dinner sequence. Bottle is constructed of cast resin, painted metallic orange with applied logo and nutrition decals. Measures 8 ¾ in. x 2 ½ in. in diameter. Excellent condition. **$1,500 – $2,500**






**848. E Z Sleep device from *Back to the Future II*.** (Universal, 1989) Doc uses this sleep-inducing alpha rhythm generator, or E Z Sleep, device on Jennifer before arriving in 2015 to prevent her from remembering events during time travel. Constructed of cast resin with applied stripe and letter detailing, it features a small spring-loaded trigger at the top end that swings the eyepieces outward. Electronics are present, presumably to illuminate the two eyepiece LEDs, but untested. Measures 7 ½ in. long. **$3,000 – $5,000**




**849. Western Union oversize "Doc" letter to "Marty" from *Back to the Future II*.** (Universal, 1989) Oversize printed letter from "Doc" to "Marty," dated September 1, 1885, on Western Union letterhead used for the inset shots when the courier delivers the letter during the closing sequence of *Back to the Future II*. Measures 23 in. x 34 in. Rolled with two horizontal folds. Exhibits studio distressing and toning to appear aged, mounting removal remnants on verso. **$1,500 – $2,500**






**850. Skyway lane marker from *Back to the Future II*.** (Universal, 1989) This is one of the Skyway lane marker devices that floated in the sky during the flying DeLorean sequences in *Back to the Future II*. Created by ILM model shop and constructed from red aluminum supports, printed "HY 30," with two white lights, a rubber model Bridgestone tire with airbrush detailing topped by a yellow plastic dome. This device was suspended with the two lights at the top and the yellow light at the bottom in the film sequence, but is mounted in reverse on a metal rod armature on a wooden base. The entire piece measures 15 in. tall. Electronics are present for illumination. **$2,000 – $3,000**





**851. Thomas F. Wilson "Biff Tannen" cane from *Back to the Future II*.** (Universal, 1989) This signature cane was used by Thomas F. Wilson as the elderly "Biff Tannen" in many key scenes in the film including when he meets Marty in Café 80s as well as when he steals the DeLorean time machine. Constructed of a wooden shaft, it features a head of a cast brass fist and brass tip. Measures 36 ½ in. long. An iconic and instantly recognizable prop from the film. **$8,000 – $10,000**






**852. Pizza Hut baggie from *Back to the Future II*.** (Universal, 1989) Pizza Hut hydratable pizza baggie. When the 2015 McFly family sit down for dinner in the kitchen, Lorraine "rehydrates" a half pepperoni and half green pepper pizza and serves it up in two seconds. Silver foil bag printed in black and red with the Pizza Hut logo. Measures 5 ¼ in. x 5 ½ in. Excellent condition. Production made, unused. **$100 – $200**





**853. Biff's Pleasure Palace baluster from *Back to the Future II*.** (Universal, 1989) Profile of an exotic dancer baluster which was mounted in the staircase rail and visible when Biff is yelling at Lorraine from the top of the stairs in the alternate 1985 in *Back to the Future II*. Constructed of milled Plexiglass with shiny metallic gold overlay. Measures 27 in. tall x 15 in. wide. Exhibits light scuffing but remains in Fine condition. **$200 – $300**









**856. Mr. Fusion hinged lid from *Back to the Future II*.** (Universal, 1989) This is the base of the Mr. Fusion hinged mounted on the back of the DeLorean time machine. This is the solid version mounted to the rear of the car for the driving sequence when a more robust build quality was required when the DeLorean screeched to a stop in Marty's driveway. A hollow version was made for the close-up shot when Doc throws garbage into the Mr. Fusion. Constructed of solid resin and painted white. **$800 – $1,000**








**854. Thomas F. Wilson "Biff Tannen" alternate 1985 underwear from Jacuzzi from *Back to the Future II*.** (Universal, 1989) Jockey brand size 34 crème colored Nylon briefs worn by Thomas F. Wilson as "Biff Tannen" in the Jacuzzi sequence within his suite in the Pleasure Palace. Biff is watching TV with two girls when Marty pays him a visit. The briefs are inscribed by Wilson along the rear waistband, *"What are you looking at, butthead? Tom Wilson,"* and accompanied by a handwritten letter of authenticity from Thomas F. Wilson, *"Jan, 2001. Yes, I thought you might like this – no, not in that way, but as a rare (thank goodness) costume. This is the only costume that was worn in the Jacuzzi in BTTF 2. Trust me on this one – I was there. Please don't display it on the fireplace or anything. One thing you can say – it's one of a kind. Best wishes, Tom."* **$200 – $300**



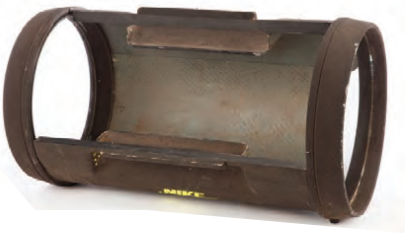





**855. Hill Valley Police emblem from *Back to the Future II*.** (Universal, 1989) Large gold Hill Valley Police magnetic emblem that attached to the Hill Valley police car and the armored troop carrier featuring an image of Biff Tannen's Pleasure Paradise. It exhibits minor wear at the edges from production use. Includes an unused production made emblem sticker. Both measure 14 ½ in. x 15 in. **$300 – $500**

**857. 2015 futuristic pedestrian costume from *Back to the Future II*.** (Universal, 1989) This form-fitting black and white ruffled Spandex mini dress is worn by the girl that Doc sees through his binoculars walking along the sidewalk as Marty, Jr. passes by. Internal Academy Costumes label is handwritten in red ink [faded] "BUF 16." Exhibits slight soiling at the arms. Women's size Small. **$500 – $700**





**858. 2015 Nike Mag footwear container from *Back to the Future II*.** (Universal, 1989) When they arrive in the year 2015, Doc asks Marty to put on clothes similar to Marty Jr. to help him pass for a contemporary teenager. This futuristic cylindrical container housed the Nike Mag self-lacing shoes as well as the resizing jacket and is constructed of resin with clear Plexiglass ends and hinged sides that rotate inward revealing the interior. The whole container is painted matte black with the "NIKE FOOTWEAR" painted in neon yellow. It exhibits light scuffs but remains in excellent condition. Measures 22 in. long x 11 ½ in. in diameter. Certainly one of the most recognizable props from one of the most memorable sequences of the whole trilogy. **$4,000 – $6,000**






**859. Mattel hoverboard from *Back to the Future II*.** (Universal, 1989) Hoverboard constructed of lightweight Styrofoam with applied Mattel graphics and Velcro strips. Screen-used vaccum formed hover pans have been added later on the bottom of the board and an unfinished production-made original footpad has been added for display. The illusion of hovering through the air during this thrilling sequence was achieved with practical effects by rigging harnesses to the actors and "flying" them via cranes and special effects taking care of the rest. Exhibits light scuffs and scratches along the edges. Measures 8 in. wide x 28 ½ in. long. **$6,000 – $8,000**











**860. Thomas F. Wilson "Griff Tannen" hero remote control Pitbull hoverboard from *Back to the Future II*.** (Universal, 1989) This is the hero remote control Pitbull hoverboard used by Thomas F. Wilson as the devilish "Griff Tannen" in the second installment of this classic trilogy. The board is built of solid wood measuring 36 in. long, painted black with red accents and features radio control outrigger rocket nacelles to rotate the rockets from side to side. Made of resin with metal heat shields and three towing straps to pull his gang of delinquents. This is the only remote control Pitbull hoverboard built for the production and is clearly visible in the insert shot with the engines shown in operation. On top at the rear is a round, fully functional ball bearing-mounted footpad that rotates 360 degrees behind the "Pitbull" logo. The starboard side nacelle has been replaced (original partial nacelle is included with the lot) and the motors remain fully operational. Exhibits minor glue repair to resin elements of the rocket nacelles; otherwise, Fine condition. Mounted on a new custom display stand and includes a new wireless remote controller. Illustrated in the Japanese Exhibition catalog with the broken nacelle. A fantastic prop from Marty's key nemesis in this memorable trilogy. **$15,000 – $20,000**










**861. Prop Biff's SFX "transformation" matchbooks from *Back to the Future II*.** (Universal, 1989) Due to his acquisition of the Sports Almanac in the past, Biff changes history and ends up running the luxury Biff's Pleasure Palace, instead of Biff's Auto Detailing shop. Marty goes back in time and uses a match from the Pleasure Palace matchbook to destroy the Almanac, thereby changing the future timeline. The Words "Pleasure Palace" transform to "Auto Detailing." The words on the three matchbooks show a progression from one company to the other. All three have the "Biff's" logo type on the front. **$500 – $700**





**862. Darlene Vogel "Spike" leotard from *Back to the Future II*.** (Universal, 1989) White Spandex leotard with black triangular geometric print and wire mesh tubing that coils around the arms and over the neckline. Worn by Darlene Vogel as, "Spike," one of "Griff's" gang members. Exhibits slight soiling; otherwise, Fine condition. Approximately a women's size small. **$1,500 – $2,000**



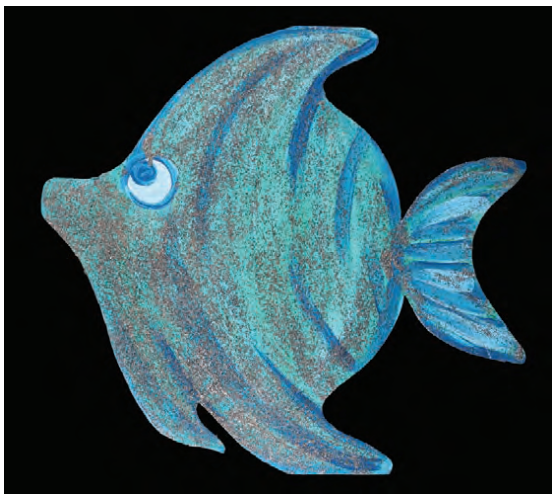
**864. Elizabeth Shue "Old Jennifer" jacket *Back to the Future II*.** (Universal, 1989) Burgundy short jacket with raised quilted disc pattern worn by Elizabeth Shue as "Old Jennifer Parker" when she encounters "Young Jennifer" in the 2015 future storyline. Internal Bill Hargate Costumes label typewritten "OLD JENNIFER YR 2015 ELIZABETH SHUE." Excellent screen-worn condition. **$800 – $1,000**



**863. Decorative sea creatures from the Enchantment Under the Sea dance in *Back to the Future II*.** (Universal, 1989) Three decorative hangings: a fish, a seahorse and a sea creature that were part of the set dressing around the dance floor during the Enchantment Under the Sea dance. Hand painted on foam core boards and sprinkled with glitter. The creatures measure approx. 36 in. long x 20 in. wide. Exhibit some slight stress creases near fins and tails but remain in excellent condition. **$1,500 – $2,500**












**865. The most recognized film car of all time! The DeLorean Time Machine driven by Michael J. Fox as "Marty McFly" in *Back to the Future III*.** (Universal, 1990) This is one of seven DeLoreans used on-screen in the *Back to the Future* trilogy. This particular car was used in the third movie for the 1955 drive-in movie scene when Michael J. Fox drives it into the past and lands in 1885 to find Doc. Of the seven DeLoreans, only three have survived since filming, and this is one of those three - the only one in private hands. The others are still owned by Universal Studios, and usually on display at the theme parks.

This particular car is one of two that were completely built for off road use. The DeLorean chassis was removed from the front and rear and replaced with high performance sand rail sections and suspension. The DeLorean engine and transaxle were replaced with a high performance VW engine and transaxle. The entire car had a custom roll cage built from the suspension up and into the interior. As well, the car was outfitted with a special electric brake device with a switch on the dash, allowing the front brakes to be held while the clutch was dropped so the rear tires would spin on screen.

After filming completed, the car sat on the backlot at Universal Studios Hollywood for about 14 years, with a short time on display at the Petersen Auto Museum in Los Angeles. In 2003 it was sold to a private party who then restored it to the condition as seen during the movie. During the restoration process, pieces that were removed from the car over time were replaced to bring the car back to its original filming appearance.

The car drives, however it is not street legal, as when the car was created for the movie they removed the electrical system for the brake lights, headlights, etc. Comes with a Universal Studios certificate of authenticity and an original signed Bill of Sale with the Vehicle Identification Number. **$400,000 – $600,000**



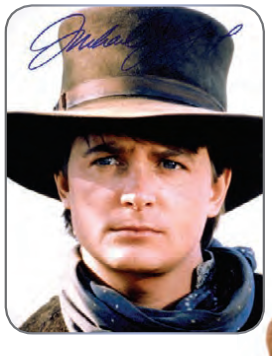














**866. Michael J. Fox "Marty McFly" "Clint Eastwood" hat from *Back to the Future III*.** (Universal, 1990) Michael J. Fox "Marty McFly's" signature western hat worn under his alias as "Clint Eastwood" during his visit to 1885 in *Back to the Future III*. The brown felt hat has a brown ribbon hatband and small metal buckle. Handwritten *"Marty #1"* along the internal hatband. Exhibits faint sweat stains and a few tiny moth holes; otherwise, very good condition. **$6,000 – $8,000**



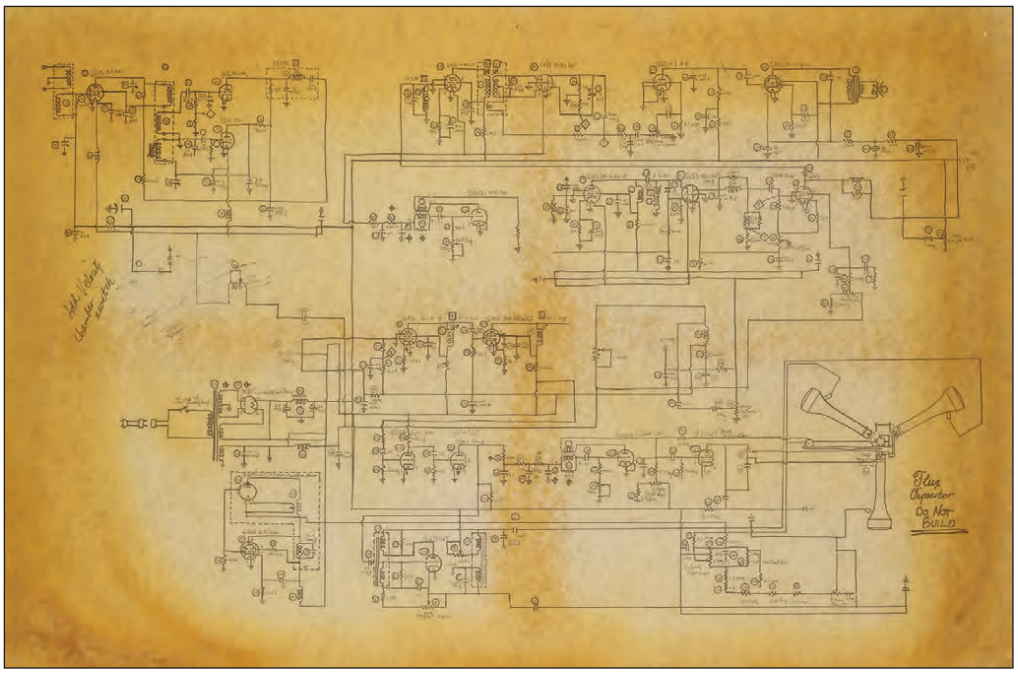





**867. Frisbie's pie pan from *Back to the Future III*.** (Universal, 1990) Back in the Old West, Marty McFly throws a Frisbie pie plate at Burford Tannen, knocking a gun from his hand. In doing so, Marty "invents" the Frisbee. Constructed of molded plastic and painted silver to appear like a metal pie plate. Measures 10 in. in diameter. Exhibits only slight scuffs. **$500 – $700**




**868. Mary Steenburgen "Clara Clayton's" brooch from *Back to the Future III*.** (Universal, 1990) Stamped metal brooch with name "Clara" surrounded by a decorative leaf/geometric design. Measures 1 ¾ in. wide. Exhibits a faux patina to resemble 19th century metal. Worn by Mary Steenburgen as "Clara" from the beginning of the film and later she gives it to Doc as a gift. Doc returns it to her right before he is to go forward in time. **$300 – $500**





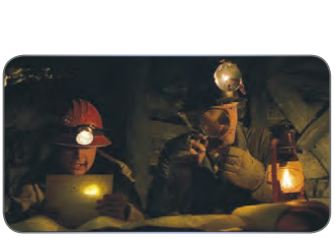
**869. Flux Capacitor diagram from *Back to the Future III*.** (Universal, 1990) One of the schematic diagrams of the Flux Capacitor referred to by Marty and Doc in 1955 while attempting to repair the time circuit. This schematic helps them get the DeLorean operable after hidden in the mineshaft since 1885. Printed on toned vellum to appear like aged 19th century paper, the schematic measures 23 ½ in. x 35 in. Exhibits two tiny chips and faint creases at the extremities; otherwise, Excellent condition. **$3,000 – $5,000**

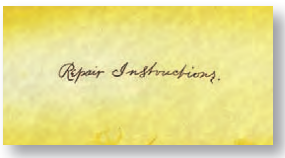


**870. Michael J. Fox "Marty McFly" 1950s cowboy costume from *Back to the Future III*.** (Universal, 1990) Pink and sky blue western shirt with pearl snaps along the front and at the cuffs, embroidered atomic symbols on the upper back, chest and cuffs and suede fringe. Together with maroon western pants and patterned bandana. This costume was worn by Michael J. Fox as "Marty" during his journey back to 1885. Pants are handwritten inside the waistband *"MJF."* In fine, screen-worn condition. **$10,000 – $12,000**

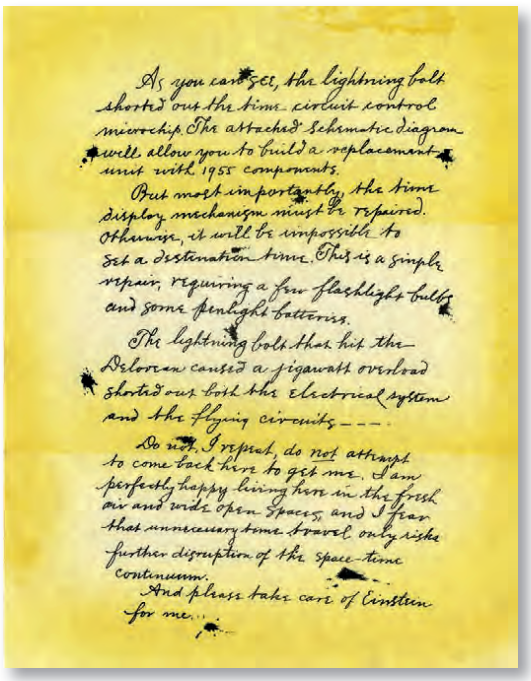


**871. CLARA'S TELESCOPE FROM *BACK TO THE FUTURE III*.** (Universal, 1990) Antique brass telescope, circa mid-1880s, by Elliott Bros., London. This telescope was given by Mary Steenburgen "Clara Clayton" to Christopher Lloyd "Dr. Emmett Brown"for repair. Measures 34 ½ in. long and features a focus knob on the right side and two mounting screws for tripod attachment below. A presentation engraving on one side reads, "Telford Premium Awarded to James Henry Apjohn, M.A. M. Inst. C.E. by the Institution of Civil Engineers 1884." Exhibits a slight patina with scuffs and light scratches; otherwise, condition remains quite remarkable for its age. **$3,000 – $5,000**











**872. DELOREAN TIME MACHINE REPAIR INSTRUCTIONS LETTER FROM *BACK TO THE FUTURE III*.** (Universal, 1990) Production-made repair instructions letter discovered in the DeLorean time machine hidden in the cave in *Back to the Future III*. The printed letter was left in the time machine by Christopher Lloyd "Doc Brown." Measures 8 ½ in. x 11 in. and includes envelope. Exhibits toning. **$500 – $700**

**873. ILM MINIATURE TRAIN SMOKE BOX CREW GIFT FROM *BACK TO THE FUTURE III*.** (Universal, 1990) Smoke box cover given as an ILM crew gift following filming of *Back to the Future III*. Constructed of molded urethane resin with center painted red and gold. Measures 13 in. in diameter and mounted to 17 ½ in. x 20 in. Plexiglass. Perfect for display. **$1,500 – $2,500**

**874. Thomas F. Wilson "Buford 'Mad Dog' Tannen's" riding crop from *Back to the Future III*.** (Universal, 1990) Black leather riding crop with braided handle and silver metal accents used by Thomas F. Wilson as "Buford 'Mad Dog' Tannen" notably in the dueling scene and other scenes in the film. Silver metal accents slightly tarnished. **$800 – $1,000**












**875. Christopher Lloyd "Doc's" miniature train and DeLorean time machine model from *Back to the Future III*.** (Universal, 1990) Crude 19th century-style models of a train and the DeLorean time machine used in Christopher Lloyd "Doc's" demonstration model while explaining to Michael J. Fox "Marty" how Doc intends to send him back to the future. The DeLorean is constructed of hand-hammered metal over a wooden block with shell casing headlights and rear propulsion units. It measures 8 in. x 2 ½ in. x 2 ¾ in. The train is a working electric model built from a model train kit and is constructed of wood, corncob pipe stack and metal elements and features an intricately constructed rotating gun barrel and geared driveshaft that rotates the wheels via leather belts. It measures 13 in. x 5 ½ in. x 3 ¼ in. Both pieces are built to appear like they are over 100 years old. A pair of fantastic and instantly recognizable pieces from this memorable sequence. **$8,000 – $10,000**




**876. *Back to the Future* I, II and III Japanese exhibition catalog.** Japanese catalog for the *Back to the Future* Exhibition held by the Hollywood SFX Museum in Japan at the Daimaru Museum Kyoto and Hakata Daimaru Art Gallery. Cover illustration features Marty, Doc and Clara. Softcover wraps, Quarto 8 ½ in. x 10 in., [122] pages. The exhibition catalog is illustrated with various props, conceptual artwork, storyboards, sketches, maquettes, stills from the films and vehicles used in all three of the *Back to the Future* films. Exhibits a trace of handling wear and slight rubbing at extremities; otherwise, Fine condition. **$100 – $200**




**878. Rare tan crew jacket from *Back to the Future III*.** (Universal, 1990) Tan cotton zip-front jacket with full pale yellow satin lining by Sichel Culver City, California. Issued to the film crew filming on-location and features a custom-embroidered scene on the back of the DeLorean time machine being pulled by a team of horses with a western mesa backdrop. Men's size medium. Excellent condition. **$300 – $500**






**877. Heavy black crew jacket from *Back to the Future III*.** (Universal, 1990) Heavy black "barn" jacket with quilted lining and corduroy collar by Schaefer Outfitter, Jackson Hole, Wyoming. Issued to the film crew filming on-location and features a custom-embroidered scene on the back of the DeLorean time machine being pulled by a team of horses with a western mesa backdrop. Men's size medium with zipper front closure. Excellent condition. **$300 – $500**



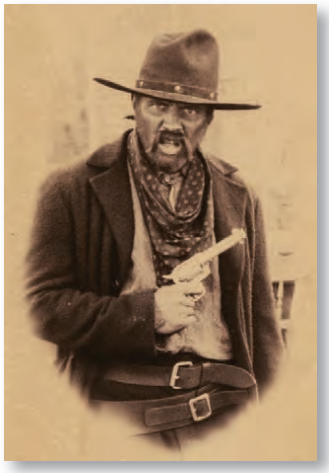


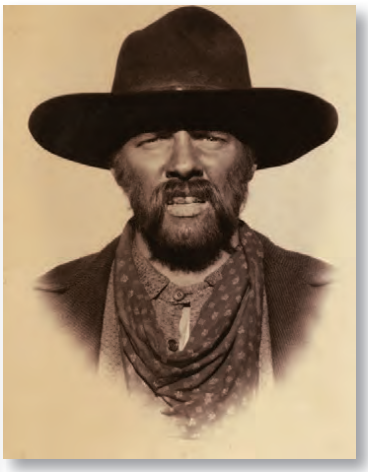


**879. Black "ELB 131" crew shirt from *Back to the Future III*.** (Universal, 1990) Black crew t-shirt printed with the words "Back to the Future" circling the numeral 131, the number of the locomotive that pushed the DeLorean time machine on the rails, "ILM 1990" on the left sleeve and Doc Brown's initials on the back. Men's size Medium 38-40. Appears to have been laundered once or twice; otherwise, Excellent condition. **$200 – $300**



**880. Amblin logo crew jacket with patches from all three *Back to the Future* films.** Black leather zip-front crew jacket with full gray/green silk lining and large internal Amblin Entertainment logo patch. Includes black leather logo patches from *Back to the Future I, II* and *III* that could be attached by the crewmember however they wished. Patches are in a small separate bag. Excellent condition. **$300 – $500**





**882. Production photos of Thomas F. Wilson as "Buford Tannen" from *Back to the Future III*.** (Universal, 1990) Production photographs of Thomas F. Wilson as "Buford Tannen" and made to appear like 19th century portraits. Measure 4 x 5 ¼ in. and 4 ¾ in. x 7 in. One with production number *5892-32A* written in pencil on the verso. Made for the production, a distressed version of this portrait is seen in the film when Marty and Doc are researching 19th century Hill Valley in the library. **$200 – $300**









**881. Pair of clock tower contact sheets and production photos from *Back to the Future III*.** (Universal, 1990) Pair of contact sheets featuring Doc and Marty standing in front of the clock tower's giant clock face. They are featured in various poses as well as some crewmembers. Production numbers *2191 THREE* printed at the top margin with photographer credit Ralph Nelson. Include two 8 x 10 in. prints from that sequence, one with photographer rubber stamp on the verso. The same image of Doc next to the tower clock face is visible in the scene when Marty and Doc are researching 19th century Hill Valley in the library. **$400 – $600**







**883. *Back to the Future I, II* and *III* Japanese exhibition catalog.** Japanese catalog for the *Back to the Future* Exhibition held by the Hollywood SFX Museum in Japan at the Daimaru Museum Kyoto and Hakata Daimaru Art Gallery. Cover illustration features Marty, Doc. Softcover wraps, Quarto 8 ½ in. x 10 in., [122] pages. The exhibition catalog is illustrated with various props, conceptual artwork, storyboards, sketches, maquettes, stills from the films and vehicles used in all three of the *Back to the Future* films. Exhibits a trace of handling wear and slight rubbing at extremities; otherwise, Fine condition. Laid loosely in are an origian exhibition admission ticket and pair of promotional flyers. **$100 – $200**





**884. Christopher Lloyd "Doc Brown's" 1950s style chess set from *Back to the Future III*.** (Universal, 1990) This complex chess set is visible in "Doc Brown's" 1955 timeline living room during the sequence when Michael J. Fox "Marty" plays the dog, "Copernicus." This intricately built prop features a stained wood game board surrounded by a steel frame with lattice top that attaches the complex wiring loom. Each chess piece has an attached wire at the top and ¼ in. male plugs at the bottom that plug into the female sockets mounted to the board. The underside of the board is a mass of complex wiring and appears like something right out of a 1950s Sci-Fi movie. Measures 18 in. square x 17 in. tall. **$3,000 - $5,000**




## Drew Struzan

One of the most famous and collected artists in the world, Drew Struzan is the premiere movie poster illustrator working today and his work includes more than 150 posters: *Blade Runner*, the *Indiana Jones* films, the *Back to the Future* trilogy, the *Star Wars* saga, *Harry Potter and the Sorcerer's Stone* and others. These original concept artworks feature iconic imagery from the *Back to the Future* films.

**885. Original concept poster artwork by Drew Struzan of Marty's watch (time 11:38) for *Back to the Future*.** (Universal, 1985) Original concept poster artwork by Drew Struzan for *Back to the Future* featuring Marty's hand with wristwatch reading 11:38. Accomplished in pastel and tempera with airbrush detailing on illustration board measuring 20 in. x 30 in. (artwork measures 14 in. x 22 in.) and affixed to foam core mount board. The *Back to the Future* title lettering is airbrushed by hand, trimmed and applied to the artwork. Signed at lower right by Drew Struzan, *"drew,"* with his "Original Art Remains Property of Drew Struzan Illustration, Inc." rubber stamp at lower left and handwritten notation, *"© COPYRIGHT DREW STRUZAN 1985"* on the verso. Excellent condition.
**$15,000 – $20,000**






**886. Original concept poster artwork of Marty, Lorraine and George's legs from *Back to the Future*.** (Universal, 1985) Original concept poster artwork by Drew Struzan for *Back to the Future* featuring Marty standing between Lorraine and George. Accomplished in pastel and tempera with airbrush detailing on illustration board measuring 20 in. x 30 in. (artwork measures 14 in. x 22 in.) and affixed to foam core mount board. The *Back to the Future* title lettering is airbrushed by hand, trimmed and applied to the artwork. Signed at lower right by Drew Struzan, *"drew,"* with his "Original Art Remains Property of Drew Struzan Illustration, Inc." rubber stamp at lower left and handwritten notation, *"© COPYRIGHT DREW STRUZAN 1985"* on the verso. Excellent condition. **$15,000 – $20,000**

**887. Original concept poster artwork of Doc and Marty for *Back to the Future II*.** (Universal, 1989) Original concept poster artwork by Drew Struzan for *Back to the Future II* featuring Marty and Doc with a lighting bolt flashing between them. Accomplished in pastel and tempera with airbrush detailing on illustration board measuring 20 in. x 30 in. (artwork measures 14 in. x 22 in.). Signed at lower right by Drew Struzan, *"drew '89"* and numbered *"4,"* with his "Original Art Remains Property of Drew Struzan Illustration, Inc." rubber stamp at lower right margin and © *COPYRIGHT AUG 8 1989 DREW STRUZAN ALL RIGHTS RESERVED"* rubber stamp on the verso. Excellent condition. **$15,000 – $20,000**





**888. Original concept poster artwork of Marty in the DeLorean from *Back to the Future II*.** (Universal, 1989) Original concept poster artwork by Drew Struzan for *Back to the Future II* featuring a pair of Martys peering across to each other from DeLorean time machines. Accomplished in pastel and tempera with airbrush detailing on illustration board measuring 20 in. x 30 in. (artwork measures 14 in. x 22 in.). Signed at lower right by Drew Struzan, *"drew '89"* and numbered *"6,"* with his "Original Art Remains Property of Drew Struzan Illustration, Inc." rubber stamp at lower right margin corner, © *COPYRIGHT AUG 8 1989 DREW STRUZAN ALL RIGHTS RESERVED"* rubber stamp and handwritten notation *"477-8"* on the verso. Excellent condition. **$15,000 – $20,000**

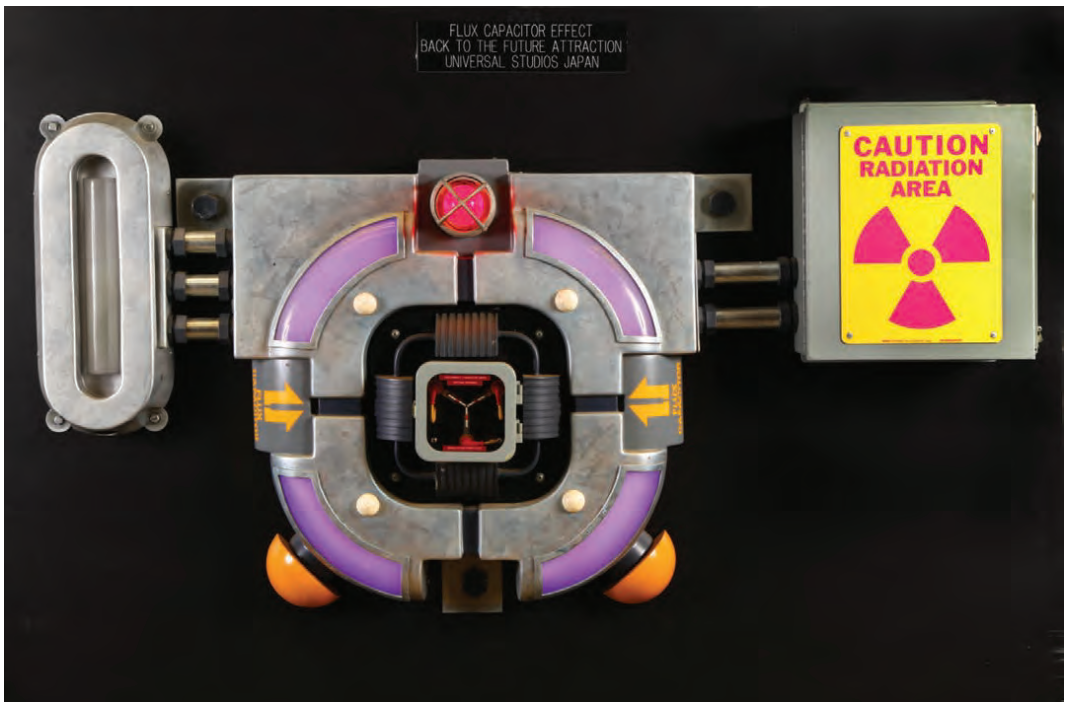
**889. Original concept poster artwork of Doc and Marty with the DeLorean from *Back to the Future II*.** (Universal, 1989) Original concept poster featuring Marty and Doc with the flying DeLorean time machine and 2015 Hill Valley town square. Accomplished in pastel and tempera with airbrush detailing on illustration board measuring 20 in. x 30 in. (artwork measures 14 in. x 22 in.). Signed at lower right by Drew Struzan, *"drew '89"* with his "Original Art Remains Property of Drew Struzan Illustration, Inc." rubber stamp at lower right margin corner, © *COPYRIGHT AUG 8 1989 DREW STRUZAN ALL RIGHTS RESERVED"* rubber stamp and handwritten notation *"037"* on the verso. Excellent condition. **$15,000 – $20,000**



**890. Drew Struzan signed limited edition *Back to the Future III* print.** (Universal, 1990) Signed limited edition Giclée print. 22 ½ in. x 33 in. Originally produced for galleries in Japan, the editions are sold out and all that remain are these Artist Proofs. Identical to the edition prints except these are owned by the artist. Signed by Drew Struzan at the lower right and numbered *AP 20/20*. Excellent. **$1,500 – $2,000**



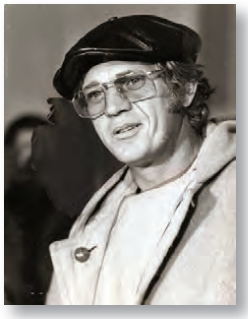

**892. Gregg Palmer "Karl Riker" reward poster from *Chisum*.** (Warner Bros., 1970) Wanted poster issued for the capture of Gregg Palmer "Karl Riker" after the killing of Patric Knowles "Henry Tunstall" in *Chisum*. Measures 11 in. x 15 in. Paper is toned with chipping and paper loss. Accompanied by a LOA from John H. Means, set painter/scenic artist. **$200 – $300**




**891. "Working" Flux Capacitor from the *Back to the Future* attraction at Universal theme park in Japan.** "Working" Flux Capacitor on large display stand. This impressive display piece is constructed of fiberglass with resin, plastic and metal elements measuring a full 69 in. tall x 76 in. wide and is mounted on a steel stand. A copy of the schematic enclosed in fuse box. It is fully functional and illuminates with a repeated cycle. It is wired to operate when plugged into a standard 110v outlet. Special shipping arrangements. **$2,000 – $3,000**

**893. Steve McQueen *Le Mans* photo lot.** (Solar Productions/ Cinema Center Films, 1971) Includes two 35mm contact sheets of McQueen, his wife, and actual race drivers; plus two (2) wire photos of McQueen's disqualification from racing by film's bond company, 7 ¼ in. x 9 ¼ in. and 8 ¼ in. x 10 ¼ in. **$200 – $300**





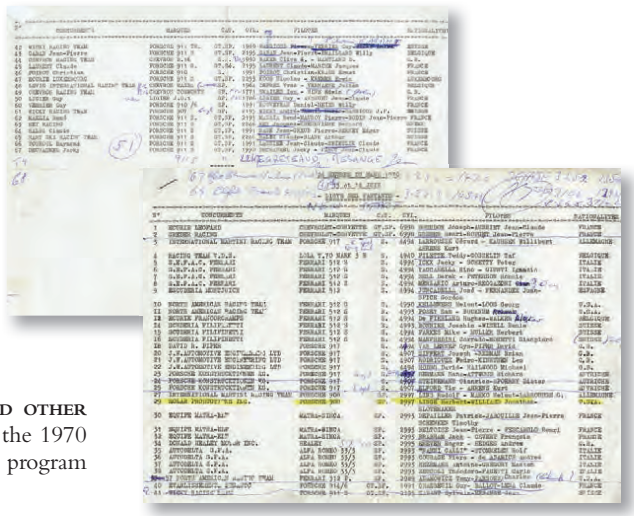












**894. Vintage 1970 Le Mans 24 Hour race program, window decal and other items.** Includes 2pp vintage "listing of participants" (drivers and their teams) in the 1970 race, including the *Le Mans* film car; map of the racecourse; deluxe illustrated program 104pp with color covers; and 1970 Le Mans window decal. **$300 – $500**





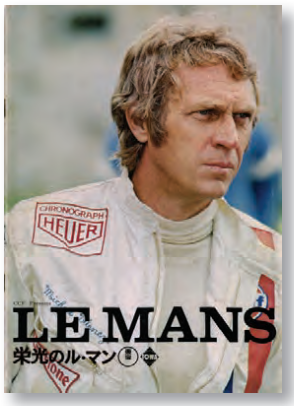








**895. Complete set of (8) lobby cards from *Le Mans*.** (Solar Productions/ Cinema Center Films, 1971) Complete set of (8) 11 in. x 14 in. U.S. color lobby-cards depicting Steve McQueen and others on and off the racing track. Virtually Mint condition, still in original tissue sleeve. **$500 – $700**

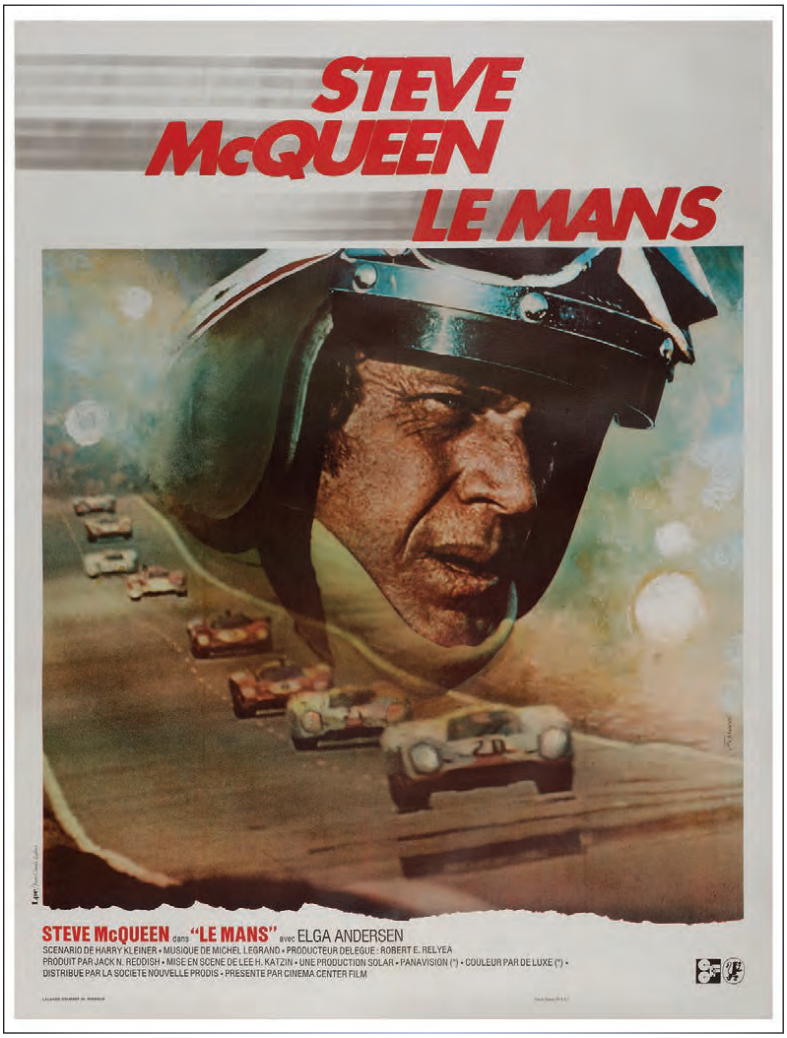









**896.** *Le Mans* **U.S. pressbook and herald, Japanese film program, with LP soundtrack.** (Solar Productions/ Cinema Center Films, 1971) U.S. pressbook with herald, LP soundtrack with Gulf/Porsche advertisement linked to the film and original Japanese film program. **$200 – $300**




**897.** *Le Mans* **original French 1-panel "grande-format" on linen.** (Solar Productions/ Cinema Center Films, 1971) 47" x 63" French "grande-format" poster for what is almost universally considered the finest and most authentic film on "Gran Turismo" auto racing. Created by Steve McQueen's Solar Productions to capitalize on his own personal passion for cars, and especially for racing, in which he was already well-established outside his film work. Artwork here represents the film's subject beautifully. Very Fine on linen with minimal retouching. **$1,000 – $1,500**




**898.** *Le Mans* **three-sheet poster.** (Solar Productions/ Cinema Center Films, 1971) 41" x 77" U.S. original release three-sheet poster (printed in a single sheet) for *Le Mans*, widely considered the most authentic feature film extant to cover the world of sports car racing. Its accuracy was an essential element for star Steve McQueen and his Solar Production unit, as McQueen already had quite a history racing both cars and motorcycles in his own right, rather than as an actor. This is an extraordinary example of this rare large format (3-sheets were still made for U.S. films, but used almost exclusively by this time overseas) and appears to have been unused and virtually Mint condition before linen-backing. **$1,500 – $2,000**




CHRONOGRAPH
HEUER
Gulf
Michael Delaney
Firestone

# LE MANS


MAINE
Gulf
Firestone


Gulf



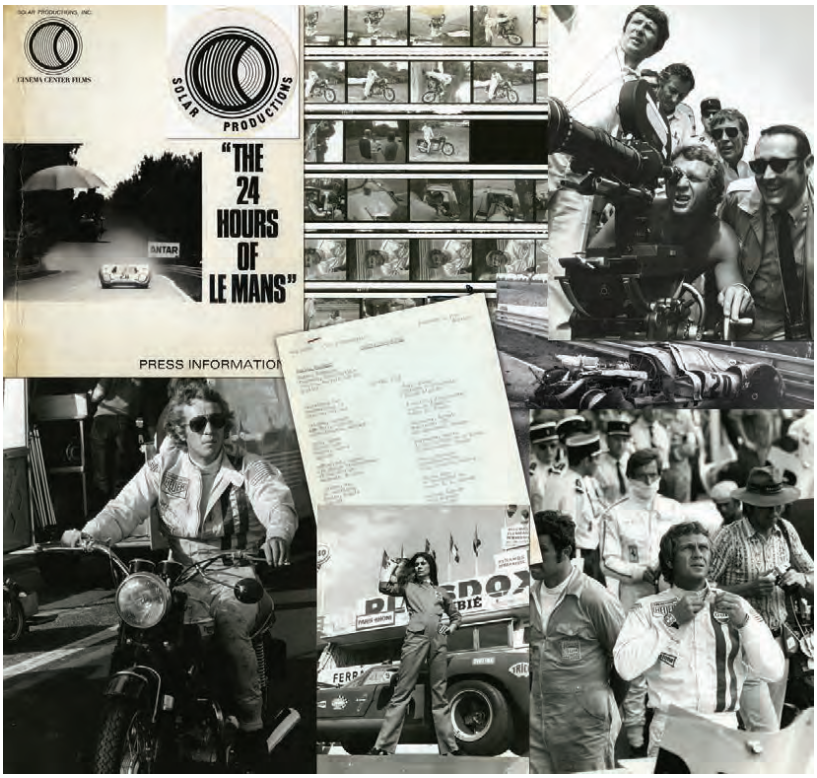

**899. Steve McQueen "Michael Delaney" original hero Gulf driving suit from *Le Mans*.** (Solar Productions/ Cinema Center Films, 1971) The original hero Hinchman Nomex racing suit worn by Steve McQueen as "Michael Delaney" in *Le Mans,* the most influential movie about racing ever made. The two-piece racing suit (jacket and pants) features a zipper and Velcro closure jacket with "Michael Delaney" stitched in blue thread above the right breast zipper pocket, iconic orange and blue Gulf racing stripes as well as Gulf patches on the breast and back. In addition there are United States flag, Hinchman Nomex, Heuer Chronograph and Firestone sponsor patches. It bears an internal Hinchman Indianapolis label.

When principal filming of *Le Mans* was completed, Solar Productions donated this suit to the British newspaper, *The Observer* for a special Le Mans-themed contest in 1971. By answering 3 Le Mans history questions correctly, 12 year-old Timothy Davies of Wolverhampton, England was chosen as the winner and presented with the suit by racing driver Richard "Dickie" Attwood, winner of the 1970 Le Mans race and driver of the Porsche 917K Gulf car during driving sequences in the film.

Filmed on location in Le Mans, France, the film's spellbinding cinematography provides a thrilling glimpse of the sights and sounds of Porsche 917s and Ferrari 512s, locked in fierce competition for outright victory. It featured footage from the actual 1970 24 Hours of Le Mans race and remains popular with racing enthusiasts today as it accurately depicted the era with lots of racing and minimal dialogue. The film featured numerous top-level racing drivers of the day for the driving sequences including Derek Bell, Vic Elford, Jacky Ickx, Brian Redman, Jo Siffert and many others.

The suit is in excellent condition overall exhibiting only slight yellowing at the jacket collar and light smudges from production use at the sleeves. Accompanied by a letter of provenance from Timothy Davies, whose collection the suit remained until recently, as well as a binder of provenance materials, including copies of the original *Observer* questionnaire, copies of the young Timothy Davies wearing the suit, copies of contemporary newspaper clippings of the story, etc.

Steve McQueen's legacy as "the King of Cool" has made his former vehicles, personal property and film memorabilia incredibly sought after. On August 19, 2011 the Porsche 911S driven by McQueen during the opening sequences of *Le Mans* sold for an astounding $1,375,000 and in 2009 his personal Rolex Submariner watch sold at auction for a world-record $234,000. Without question, one of the pinnacles of motorsport memorabilia and the Holy Grail of racing film costumes. **$200,000 – $300,000**




**901.** ***Le Mans*** **massive publicity and reference archive from collection of the unit publicist Vincent Tubbs.** (Solar Productions/ Cinema Center Films, 1971) Absolutely unique and irreplaceable massive archive of pre- and post-production press documents, photos (many never released for general publicity) of McQueen on and off the set, racing cars of all sorts, beautiful women, some special color photos, even 8 x 10 camera negatives; memos, cast and crew call sheets and other personnel-specific materials, hand-written schedules of cars and drivers, receipts of all sorts from location work at Le Mans in Sarthe, France; biographies and other press-release materials in multiple languages, diagrams and descriptions to create the "crash" sequence and others; all of which was archived by the film's unit publicist Vincent Tubbs and is ex-libris his collection. Housed in two large 3-ring binders are (110+) black & white portrait and publicity stills, most 8 x 10; (10+) 8 x 10 camera negatives; (11) color stills; (6) 35mm contact sheets; a complete, 4pp double-column driver's list; and mountains of the afore-mentioned press releases, memos, receipts, etc. This is without question the one definitive comprehensive archive of the entire production process for one of the most significant films of the decade, as well as the most highly regarded and authentic film on this special subject. Of special note is the fact that the original owner of this material, unit publicist Vincent Tubbs, was an instrumental force in the civil-rights movement in America, beginning in college with the National Negro Newspaper Week, followed by becoming the leading "lynching" journalist" in the 1930's, then one of the only black war-correspondents in WWII, followed by *Jet Magazine*, and leading to his election in 1967as the first African-American head of a motion picture guild. Contents vary slightly in condition, but majority is near-pristine, in a most welcome state of preservation. Absolutely must be viewed in person to appreciate the breadth and quality of its range. **$2,000 – $3,000**




**900.** ***Le Mans*** **original Italian 4-folio on linen.** (Solar Productions/ Cinema Center Films, 1971) 55" x 78" Italian 4-folio poster for Steve McQueen's iconic auto racing film. Foreign art here offers a fresh perspective on domestic designs. Very Fine on linen with minimal retouching. **$1,000 – $1,500**




**902.** ***Le Mans*** **original U.S. insert-size poster.** (Solar Productions/ Cinema Center Films, 1971) 14" x 36" U.S. insert-size poster for the Steve McQueen film about the world's most famous automobile race. Rolled and Very Fine condition, with only minimal bumping around margins, and no restoration of any kind. **$300 – $500**




**903.** ***Le Mans*** **extensive collection of original 35mm publicity and reference slides.** (Solar Productions/ Cinema Center Films, 1971) From the personal archive of unit publicist for the film *Le Mans*, a collection of (190+) 35mm color slides documenting virtually every aspect of the production of the film, including Steve McQueen in racing suit in and out of cars, on his motorcycle, and relaxing between takes; actual professional auto racers involved in the racing sequences; many of beautiful women posing with the race cars, sometimes wearing racing suits; and of course many focusing on the racing cars themselves. Of special note is the inclusion here of shots of the Porsche 911 driven by McQueen while off the racetrack, which just fetched well over $1 Million at the auction in Pebble Beach. Though many are loose in their original cardboard mounts, they appear fresh and beautifully preserved, and will make brilliant color prints. (No publishing rights are either granted or assumed with this lot). Also included is a partial original presskit for the film, with special foldout poster for news publication. **$600 – $800**




**904.** **Solar Productions** ***Le Mans*** **ephemera.** Wide ranging assortment of vintage ephemera relating to the film and the race itself: Includes screen-printed script cover depicting racing car; Solar Productions sticker, decal, and French-office envelope; Porsche and Ferrari stickers (4); Gulf, Marchal, Heuer, and official press parking stickers. **$300 – $500**







**905.** ***Le Mans*** **hand-made 1:43 scale race car models for production: Gulf/ Porsche 917, Ferrari 512S, and Porsche 908.** (Solar Productions/ Cinema Center Films, 1971) This group of (3) unique authentic scale-model racing cars were commissioned by *Le Mans* propmaster Don Nunley for use in planning shot arrangement and angles, both during the race itself, and the special re-creations of racing sequences. Each is painstakingly hand-made from a small block of fir with only the use of hand tools and no polymers. "Creation R.D. Manou/ Marmande" inscribed on bottom of each translates as Raymond Daffaure from Marmande (in the Southwest of France) whose small studio was in Manou near Le Mans. Dauffaure specialized in unique commissions of authentic limited editions, fabricating as much of each car as possible himself, usually sourcing only the wheels and tires from other toys. His work spans two decades from 1958 to 1978, and is highly treasured by automotive and racing collectors worldwide. The #20 Gulf/ Porsche 917 represented Steve McQueen's car, #29 Porsche 908 is the Solar Productions camera car (actually entered in the race), and #8 Ferrari 512S Long Wheelbase was bought by Solar and used in the film. These three gems represent a triumvirate "holy grail" for both scale-model and auto racing enthusiasts. **$4,000 – $6,000**




**906. Solar Productions Le Mans cast and crew ashtray signed by Steve McQueen.** (Solar Productions, 1971) Glazed and fired bisque with detail decoration of the film production, 5 ½ in. diameter, signed in blue sharpie on the bottom by Steve McQueen. Includes a sheet of Solar Productions stationery and envelope. Very Fine. **$2,000 – $3,000**




**907. *Le Mans* 16mm film print.** (Solar Productions/ Cinema Center Films, 1971) Original-generation 16mm color print on three reels with "Viacom Enterprises" markings, for televised playing of the film (run date of 08/12/84 is stickered on one canister). Not inspected off the reels, but there is no obvious sign of deterioration or unusual wear. Consignor states that "this rare 16mm film has good color and is complete [with] running time of 106 minutes, and full titles; only a few splices with no frame loss". A rare opportunity for race fans who prefer the immediacy of projected film over digitization. **$1,200 – $1,500**





**908. Dustin Hoffman "Louis Dega" prison shirt from *Papillon*.** (Columbia, 1973) Heavy rough-hewn grey wool pullover designed by Anthony Powell for Dustin Hoffman as "Louis Dega" in *Papillon*. Worn by him as prison-garb for most of the first 30 minutes of the film, and undergoes slight condition changes during that time. Western Costume Co. label typed "2194-1 Dustin Hoffman". Distressed as required for plot development. **$400 – $600**



**909. Steve McQueen "Jake Holman" 2-piece U.S. Navy costume from *The Sand Pebbles*.** (TCF, 1966) This is Steve McQueen "Jake Holman's" screen-worn two-piece U.S. Navy costume of dark blue wool tunic with embroidered insignia and chevron on the left sleeve and matching pants from the gritty period war drama, *The Sand Pebbles*. McQueen wears this costume in the later half of the film, when mutiny is threatening the crew, just before he goes ashore and discovers "Frenchy" (Richard Attenborough) dead from pneumonia. Both pieces with internal Western Costume Co. labels typewritten, "Steve McQueen 2405-1" in the tunic and "Steve McQueen 2405-2" in the pants. McQueen was nominated for Best Actor in a Leading Role Oscar for the film. Condition is Excellent, as screen-used. **$30,000 – $50,000**






**910. Submarine filming miniature from *Tora! Tora! Tora!*.** (TCF, 1970) Authentically-detailed sculpted wooden and metal miniature model of a Japanese submarine, 40 in. x 11 ½ in., which appears near the beginning of *Tora! Tora! Tora!*, the highly authentic film treatment of the Japanese invasion of Pearl Harbor. We see the submarine crew, far ahead of the general invasion force, attempt to follow an American destroyer into the harbor, only to be shelled and depth-charged to the bottom. All exterior submarine shots are of this miniature, as no actual version was required. Some light wear and handling, though essentially complete and is an impressive display piece. **$2,000 – $3,000**




**911. Kenneth "Von Dutch" Howard unique hand-painted jacket from 1958.** From *The Art of Design* (pub. Tornado Design, 2006), "In 1958, 14-year old Eddie Moberg brought a brand new sweatshirt to Dutch for custom airbrushing. The next day he wore it to school, blew students' minds, and then packed it away in a drawer." Moberg remembers paying "seven or eight bucks" for the work, and that Von Dutch was busy playing with a Thompson submachine gun when he arrived to pick up this treasure. Though Von Dutch painted unique designs on thousands of surfaces over the years, being credited as the father of both Hot Rod culture and "Low Brow" art, historians know of only one other jacket painted by him, and that was his own, with his signature "Flying Eyeball" logo. Jacket is a "Hercules Outerwear by Sears, Styled and Made in California" which is hand-airbrushed on frontside with a bloodthirsty vampire bat, 20 in. wingspan, specifically laid out around the jacket's own pattern; and on backside a custom racing car in the shape of a pregnant female form of riveted sheet-metal, containing a maniacal driver (who suspiciously resembles Von Dutch at the time), with title "Sheet Metal Womb" and his characteristic signature, dated '58. The jacket is well-documented and authenticated, and appears in the aforementioned *The Art of Design*, as well as being exhibited in *Kustom Kulture* at the Laguna Art Museum in 1993, just after the passing of Von Dutch. Currently housed in a custom, 2-sided oak-framed Plexiglas display, special shipping arrangements required. **$6,000 – $8,000**









**912. Gene Wilder signature "Willy Wonka" hat from *Willy Wonka and the Chocolate Factory*.** (Warner Bros., 1971) From the collection of director Mel Stuart and with a letter of authenticity from him, comes this genuine copper-mine colored wool-felt top hat designed by Helen Colvig for Gene Wilder in the title role, and one of the greatest actor performances on screen, *Willy Wonka and the Chocolate Factory*. Worn throughout the entire film by Wilder, being arguably the single most distinctive and memorable piece in his entire wardrobe ensemble. In fact, the image of this special hat and Wilder's character in this film has become a symbolic icon in recent years for the child in all of us. Director Mel Stuart relates in the LOA how the hat was stashed away in his garage immediately after filming in 1971, and largely forgotten, until his son unearthed it many years later, making it available here. Band inside is dry and cracked, and brim has three small tears at edges, though overall it remains strong of shape and nicely presentable. **$20,000 – $30,000**











**913. Debbie Reynolds "Adelle" floral print dress from *What's the Matter with Helen?*** (UA, 1971) Simple floral print day dress designed by Morton Haack for Debbie Reynolds in *What's the Matter with Helen?* Worn by Miss Reynolds as "Adelle" when she is trying to relax at home between dancing lessons, but instead must deal with roommate Shelley Winters' growing paranoia. Very Fine condition virtually as screen-worn. **$1,000 – $1,500**

**914. Debbie Reynolds "Adelle" 6-piece costume from *What's the Matter with Helen?*** (United Artists, 1971) Tea-cookie colored wool crepe button-front dress and cape with orange-embroidered monogram "A" for "Adelle", the character portrayed by Debbie Reynolds in *What's the Matter with Helen?* Designed by Morton Haack, and worn for Miss Reynolds' final scenes, preparing to elope with Dennis Weaver, only to be murdered by Shelley Winters. Also included are a matching belt, one matching accent silk scarf, matching hat, and clutch purse. Very Fine condition virtually as screen-worn. **$1,000 – $1,500**







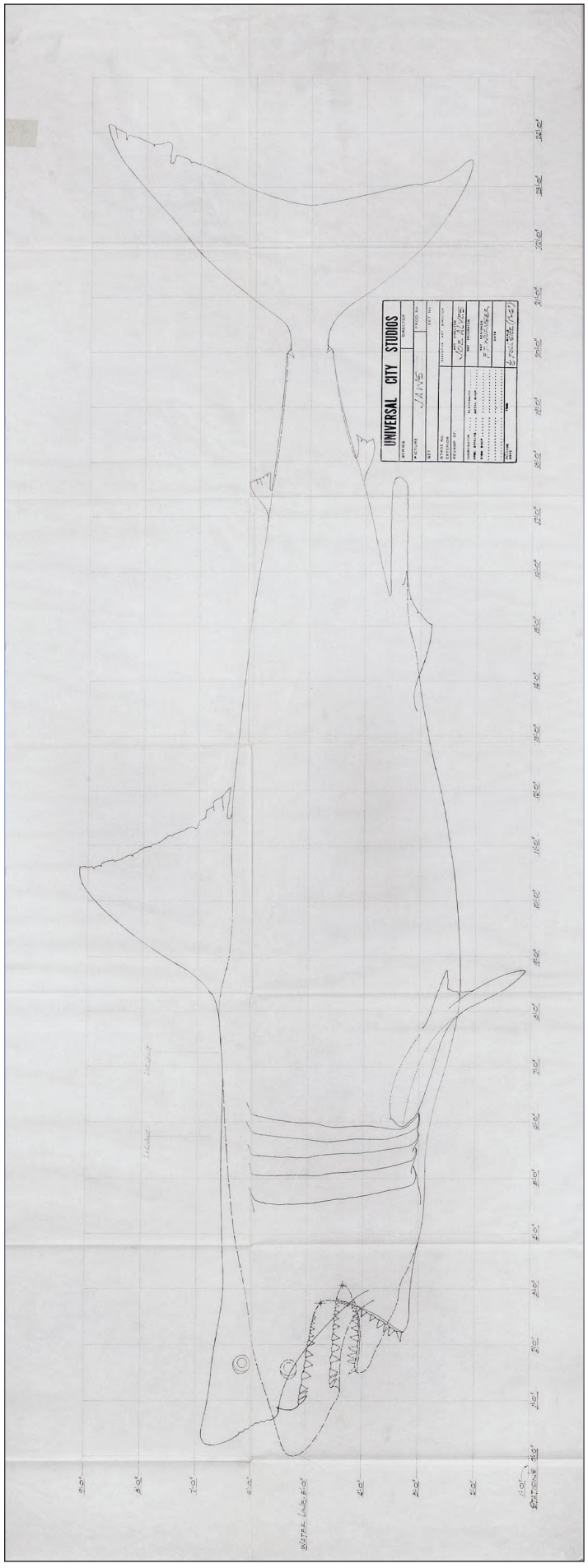






**915. Mia Farrow "Daisy Buchanan" dress from *The Great Gatsby*.** (Paramount, 1974) Designed by Theoni V. Aldredge, a sweet marzipan yellow and crème silk chiffon dropped-waist dress with band of beaded daisies at waist, matching cape with silver filigree closure, and wide-brim summer hat with spiral of straw, bearing a Woody Shelp label typed "Miss Farrow". Also includes white leather period shoes with buff trim. Of all the various elegant, breezy period ensembles for Miss Farrow in this film, this one is without question her signature look and the iconic image for the film itself, being the most reproduced and exploited in all these succeeding years. Separations at both shoulders of dress to the extent that left sleeve is entirely missing, else intact, and displays nicely with cape covering arms as worn in film. **$2,000 – $3,000**

**916. John Beck "Moonpie" signature jacket from *Rollerball*.** (UA, 1975) Altered by designer Julie Harris from an off-the-rack crème polyester lightweight jacket for John Beck in *Rollerball*. Worn as the casual "uniform" for Houston Rollerball team members. Beck plays right-hand-man to team leader James Caan. A little soiling, and one cuff button missing, though overall virtually as screen-worn. **$1,500 – $2,500**




**917. *Jaws* original pencil blueprint by Joe Alves for great white shark construction.** (Universal, 1975) Pencil on architectural drafting tissue, 21" x 56" schematic of the great white shark to measure 24 feet in length (drawn to 1/6 scale). Universal City Studios stamp identifies Joe Alves as art director and F.T. Wurmser as set designer. Excellent folded condition with few signs of handling. **$3,000 – $5,000**

**918. No Lot**















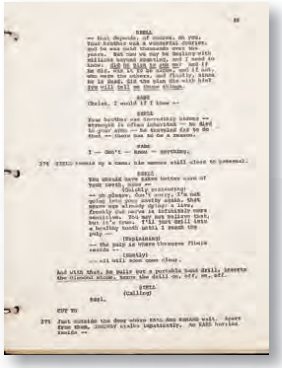
**919. "Father Karras" priest's cassock from *The Exorcist*.** (Warner Bros., 1973) Black priest's cassock with 22-button front closure and internal black satin lining along the torso. Worn by "Father Karras" during the climactic final moments of the film. After finding Father Merrin (Max von Sydow) dead in Regan's (Linda Blair) room, he beseeches the demon to take his body and throws himself out the window. Worn by the stuntman that took the bruising fall down the flight of steps, it exhibits a 16 in. split along the center seam. Western costume stamp and tag and is handwritten inside the armpit, *"WCC 1022175 Karras."* **$3,000 – $5,000**

**920. Harvey Stephens "Damien" costume from *The Omen*.** (TCF, 1976) Black velvet three-piece suit consisting of pants and vest with red and white piping as well as white and black lace ruffled button cover. Worn by Harvey Stephens as "Damien" in the car with his parents as they approach the wedding at the church. Costume is approx. a child's size 5 and comes with a signed letter of authenticity from Stephens. In addition, a signed glossy 8 x 10 in. portrait of Stephens in character as "Damien." **$4,000 – $6,000**





**921. Articulated shark puppet from *Jaws 2*.** (Universal, 1978) Foam latex puppet with articulated fins that move back and forth. Used in special effects sequences. Measures 28 in. long and mounted on a custom stand. Foam latex has yellowed over time and exhibits cracking in areas but remains in very good, stable condition. **$2,500 – $3,500**







**922. Laurence Olivier "Christian Szell" hero drill used on Dustin Hoffman in *Marathon Man*.** (Paramount, 1976) Dremel Moto Tool wielded by Laurence Olivier as the sinister Nazi war criminal, "Christian Szell," and used on Dustin Hoffman as "Thomas 'Babe' Levy." During this chilling torture sequence, "Babe" is continually asked the code phrase, "Is it safe?" by "Szell" as he drills into the healthy tooth. The production wanted a white power cord for contrast on-screen. The real black power cord was hidden in Olivier's sleeve while a vestigial white cord was added for effect. Comes with a LOA from assistant property master Guy Bushman and his original 4th draft rehearsal script from the film, including Paramount covers, with shooting schedule and pages of original handwritten breakdown notes by Bushman, including an entry "asbl Dentist Tools…Hand Drill – Good one." The Dremel is in excellent operable condition. An iconic piece from the most memorable and terrifying scene in the film. **$3,000 – $5,000**




**923. Original "Blues Brothers Palace Hotel Ballroom" concert poster from *The Blues Brothers*.** (Universal, 1980) Three-color concert broadside for "Jake and Elwood Blues and The Blues Brothers Band" appearing at the Palace Hotel Ballroom. These posters feature prominently in the film when the band is finally reunited for the unforgettable orphanage benefit concert, attended by the Good Ol' Boys and scores of Illinois State Police. Printed on sturdy card stock and measures 14 in. x 22 in. Made for the production but ultimately not used, and thus condition is Very fine with only a smudge at the top margin and slight rubbing. **$400 – $600**




**924. Hero Boeing 707 filming miniature from *Airplane!*.** (Paramount, 1980) Surely you can't be serious! This is the iconic "Trans American" Boeing 707 seen throughout the brilliant and timeless Jim Abrahams and David Zucker comedy responsible for more one-liners than any other film in history. Instead of hearing the hum of jet turbine engines when seen in flight, the audience hears a drone of a piston-driven propeller aircraft—yet another tongue-in-cheek farce. This hero filming miniature is constructed of fiberglass with metal substructure measuring 77 in. long with a full 6-foot wingspan. As the character Johnny states, *"Oh, it's a big pretty white plane with red stripes, curtains in the windows and wheels and it looks like a big Tylenol."* The left side of the plane is the "hero" side that was used in filming, detailed with the red stripes and the "Trans American" logo with moving landing flaps on the wing. The right side is painted white with no detailing. Following the production, Paramount painted over the "TA" logo and stripe on the tail (the letters and stripe are still visible beneath the paint). The wings detach, facilitating shipping and transport. Acquired in the early 1990s from Paramount Pictures. A fantastic and instantly recognizable piece of film history. Perfect for display. In fine condition. Special shipping arrangements will apply. **$15,000 – $20,000**





**925. Hawkman gun from *Flash Gordon*.** (Universal, 1980) Distinctive gun used by the Hawkmen in this imaginative retake of the *Flash Gordon* franchise. Constructed of resin completely hand-painted black and metallic gold it features a pattern of interlaced wings along the underside of the barrel. Exhibits paint chips and handling wear. Measures 36 ½ in. long. **$500 – $700**







**926. Crossbow, Tree-Man knife and mug from *Flash Gordon*.** (Universal, 1980) Collection of props from the imaginative retelling of *Flash Gordon* starring Sam J. Jones in the title role and Max von Sydow as "Ming." Pieces include a crossbow and folding arm brace, Tree-Man knife and mug. Constructed of resin, completely hand-painted and detailed. The crossbow exhibits some wear with a repaired break at the right bow arm. **$1,200 – $1,500**

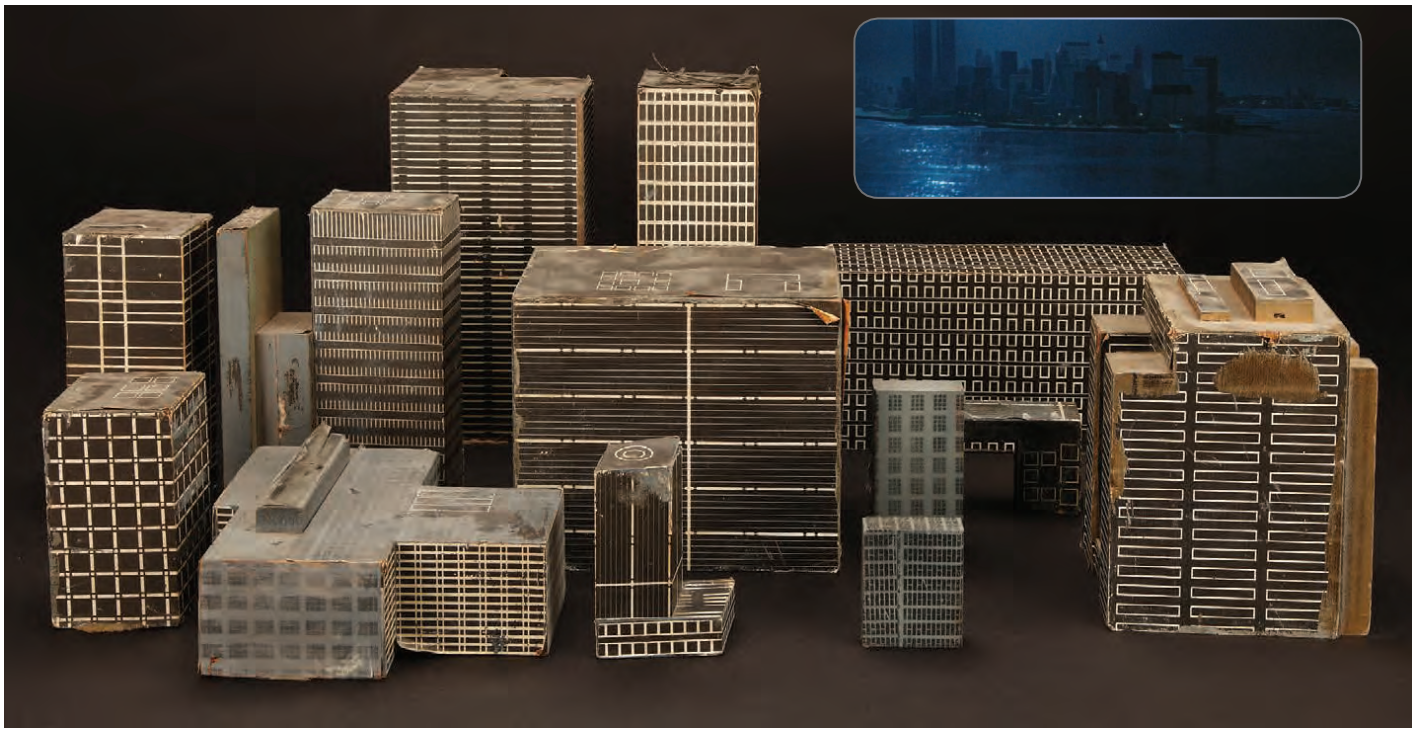


**927. Mongo helmet from *Flash Gordon*.** (Universal, 1980) Helmet worn by one of Ming's henchmen on planet Mongo. Constructed of fiberglass painted dark blue and metallic gold with red star in the center of the forehead. Excellent condition, very nearly as screen-used. **$2,000 – $3,000**






**928. Marlon Brando gold ingot from *The Formula*.** (MGM, 1980) Faux gold ingot embossed with the phrase, "Money not morality is the principal commerce of civilized nations. Thomas Jefferson." Marlon Brando as the Chairman of Titan Oil, "Adam Steiffel," uses this prop to explain the American Dream to George C. Scott "Lt. Barney Caine" in *The Formula*. Measures 5 ¾ in. x 2 ¼ in. x 1 in. Includes COA from Russell Goble, the film's property master. **$1,200 – $1,500**



**929. Set of 13 miniature buildings from "Snake Plissken's" flying sequence in *Escape from New York*.** (AVCO Embassy, 1981) An incredible collection of 13 miniature special effects skyscrapers from Kurt Russell "Snake Plissken's" memorable fly-in sequence above the streets of New York City. Snake pilots his glider between the city's buildings that are rendered in miniature. The buildings are constructed of wood with hand-painted windows or covered in matte black paper with white grid lines for the visual effects sequence displayed on Plissken's glider monitors, some with production notations handwritten on the bases. They range in size from 2 ¼ in. x 1 ¾ in. x ½ in. to as large as 9 in. x 4 ½ in. x 4 ½ in. Exhibit some wear, with scuffing and some paper peeling at corners but remain in remarkable condition. An iconic set of visual effects pieces from this cult classic. **$3,000 – $5,000**



**930. Air Force One filming miniature and buildings display from *Escape from New York*.** (AVCO Embassy, 1981) This is the screen-used filming miniature of Air Force One visible in the film's opening hijack sequence. This impressive miniature is constructed of resin, hand-painted and detailed with Great Seal of the U.S., American flag and other decals and is outfitted with internal fiber optics that illuminated the starboard side of the aircraft's passenger windows, wings and vertical stabilizer. The bottom of the fuselage has a threaded hole for the armature attachment and it measures 29 in. long with a 23 in. wingspan. It exhibits some cracking and light wear, the port side horizontal stabilizer is detached. It includes three miniature New York City special effects buildings, measuring 5 in. x 4 in. x 4 in., from Plissken's glider flight as well as small shelf and mounting rod that makes for a great display. A fantastic piece and key plot item from of the film. **$5,000 – $7,000**





**931. JOANNA CASSIDY "ZHORA" COAT, BRA AND GUN-SHOT EFFECTS LEOTARD FROM *BLADE RUNNER*.** (Warner Bros., 1982) Designed by Michael Kaplan for Joanna Cassidy as the runaway replicant "Zhora" in Ridley Scott's classic science-fiction noir-thriller *Blade Runner*. Consists of transparent plastic jacket, "blood" stained and bullet-holed skin-tone body stocking, and effects-distressed version of leather bondage-type bra. Used in the death sequence as Harrison Ford, the replicant hunter "Deckard" guns her down in a crowded shopping area, and the hits match the blood in the shoot where she received the second impact. Labeled with the costume designer's name, character name, and "Bullet Hit #2". In the original plastic bag and coat hanger directly from the set and consequent storage, untouched until cataloging for this sale. Condition remains virtually identical to distressed use on screen. A graphic and memorable artifact from the magic of movie-making. **$6,000 – $8,000**









**932. MINIATURE CITYSCAPE MODEL DETAIL PIECE FROM *BLADE RUNNER*.** (Warner Bros., 1982) Created by production designer Lawrence G. Paull and model maker William Apperson, comes this retro-future miniature cityscape detail panel of 12 in. square x 2 ½ in. deep polyfoam with applied plastic-model kit accessory parts. Likely from the Tyrell Building. Painted and with studio soiling to appear well worn. A few surface scuffs and chips. **$600 – $800**

**933. STOP-MOTION CRACKING EGG FROM *Q*.** (UFDC, 1982) Stop-motion cracking egg from the cult classic film, *Q*, which featured the winged Aztec god, Quetzalcoatl, terrorizing New York City. Constructed of molded plastic and airbrushed matte grey to appear like ancient stone. The egg is cut into four sections with armature and hinge on the back, the opening of the egg controlled by puppeteers that pulled on discrete wires that are still present and attached. Measures 12 in. long by 7 in. diameter. **$800 – $1,000**











**934. Christopher Reeve hero Superman costume from *Superman III*.** (Warner Bros., 1983) This is the "Dark" Superman costume worn by Reeve in the scenes when the Man of Steel is affected by the synthetic tar-laced Kryptonite, turning him angry, depressed and destructive. The costume consisting of a long-sleeve leotard of dark blue and red stretch jersey, with chest emblazoned with the trademark Superman *"S"*, scarlet briefs, a pair of matching blue stretch tights, a dark yellow-painted leather belt, long flowing cape of scarlet wool with padded shoulders and interior bias label handwritten *"C. Reeve Walking Col/D /no.2"*, the back having a dark yellow Superman *"S"* logo with black stitched borders. The Oval openings surrounded with Velcro are present on each hip through the red briefs for wire/aerial work. The costume is mounted on a custom display mannequin with a head crafted in the likeness of Christopher Reeve featuring a pewter finish. The boots are replica to complete the display. Stands approx. 77 in. tall (on base). This costume was acquired directly from Warner Bros. and comes with a Warner Bros. COA. In excellent condition. **$30,000 – $50,000**





**935. Liam Neeson "Kegan" hero axe from *Krull*.** (Columbia, 1983) Hero axe featuring a curved head and spiked end of polished metal and cord-wrapped wooden handle. This impressive weapon measures 49 in. long with a 16 in. long head. **$1,000 – $1,500**





**937. Liam Neeson "Kegan" hero dagger from *Krull*.** (Columbia, 1983) Hero special effects dagger with retractable tip constructed of aluminum blade, brass hilt and pommel and wooden handle. Measures 16 in. long. A finely detailed weapon from the film. **$500 – $700**





**938. Animatronic Snake Monster puppet from *Dreamscape*.** (TCF, 1984) This snake monster is the terrifying nightmare bogeyman from a child's recurring dream that haunts Dennis Quaid's psychic character Alex. This creature head is crafted of polyurethane foam, painted to detail, with resin teeth and cable-actuated mouth. Measuring approx.20 in. tall, this puppet was used in one of the final sequences when Alex enters the dream of Christopher Plummer's evil Bob Blair character frightening him to death by turning into the snake monster in an elevator. A key piece from this memorable sci-fi horror film with star-studded cast. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom. **$2,000 – $3,000**







**936. Green skeleton shirt worn by Christopher Guest "Nigel Tufnel" in *This is Spinal Tap*.** (Embassy, 1984) Signature sleeveless black t-shirt with green silkscreened ribcage and spine worn by Christopher Guest in his role as lead guitarist "Nigel Tufnel" in *This is Spinal Tap*. Worn in many key scenes in the film, most notably while showing Rob Reiner his Marshall amps that "go to 11." Approximately a Men's size Large. T-shirt has been laundered and exhibits some tiny holes along the right arm hole and lower left rear hem; otherwise, Very good condition. **$400 – $600**


















**939. Jon Van Ness "John 'Ollie' Olsen" NY Knights complete home uniform from *The Natural*.** (TriStar, 1984) Complete screen-worn New York Knights home baseball uniform worn by Jon Van Ness as catcher, "John 'Ollie' Olsen," in the 1984 film adaptation of Bernard Malamud's novel, *The Natural*. The uniform comprises the #18 striped jersey (size 42), matching pants, black leather belt, striped socks, cap and leather cleats. Jersey has number and team name in felt letters, baseball centennial patch and lightning bolt patch. Pants are handwritten inside the waistband, *"VanNess,"* cleats are handwritten *"Olsen #18,"* cap is written *"#18."* Also includes his varsity jacket (handwritten tag *"J.V.N."*) and Spalding baseball. Accompanied by Van Ness' LOA and original call sheet. **$6,000 – $8,000**



# DUNE









**940. Screen-used authentic Guild Navigator costume from *Dune*.** (Universal, 1984) Distinctive costume worn by one of the Guild Navigators in this memorable sequence of *Dune*. In the Dune universe, the mutated Guild Navigators use the spice drug mélange to successfully navigate "folded space." This heavy garment is made of thickly padded polyester shell with heavy padded wool interior and bearing the Spacing Guild emblem on the upper left breast. It is hand-painted with faux spice stains at the collar, gloves and lower right by the film's Costume Designer, Bob Ringwood. It exhibits minor fraying along the lower hem and the shoulders; otherwise, very nearly as screen-used. **$2,000 – $3,000**

**941. Five screen-used dresses worn by Novices of the Bene Gesserit Order in *Dune*.** (Universal, 1984) Suite of five screen-used dresses designed by Bob Ringwood and worn by Novices of the Bene Gesserit Order. Made from pre-crinkled black rayon with trademark yellow striped accents. Together with two screen-used capelets with trains, one of raw silk with decorative frog closure, worn by Silvana Mangano who played "Reverend Mother Ramallo." Excellent condition; as screen-used. **$1,000 – $1,500**





**942. Shock trooper rifle from *Dune*.** (Universal, 1984) Formidable-looking prop weapon wielded by the Shock troopers lined-up as salute to Brad Dourif "Piter De Vries" in *Dune*. Constructed of a resin gatling-style barrel and chamber and rubber covered stock with aluminum and metail rail detailing. It measures an impressive 40 ¾ in. long. A rare prop from this imaginative film. **$2,000 – $3,000**











**945. Shopping bag and prosthetic severed head from *Stephen King's Cat's Eye*.** (MGM/UA, 1985) Sadistic mobster Kenneth McMillan "Cressner's" wife runs away with fading tennis pro Robert Hays "Johnny Norris" and in retaliation forces Norris to edge his way around the ledge of the building without falling. At the end McMillan tosses his wife's head at Hays. Constructed of foam latex and completely hand-painted and detailed with wig and eyelashes. Includes the screen-used paper shopping bag. **$600 – $800**

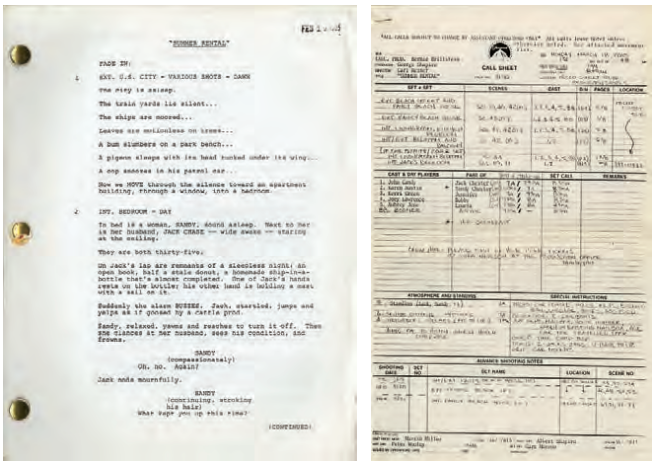
**943. Eddie Murphy "Det. Axel Foley" letter jacket from *Beverly Hills Cop III*.** (Paramount, 1994) Eddie Murphy "Det. Axel Foley's" Detroit Lions letter jacket of black wool, crème leather sleeves and large Lions helmet on the left breast and back. Worn by Murphy throughout the entire first half of the film. Internal tag is handwritten *"1."* Exhibits slight scuffing and wear at the sleeves from production use; otherwise, Fine condition. **$2,500 – $3,500**






**944. Annihilator 2000 prop gun from *Beverly Hills Cop III*.** (Paramount, 1989) The Annihilator 2000, a luxury personal weapon developed by Bronson Pinchot "Serge" and seen in the memorable TV commercials and used to hilarious effect by Eddie Murphy "Axel Foley" in *Beverly Hills Cop III*. This impressively built prop is constructed of an aluminum housing and is festooned with a variety of gadgets including swivel out night vision goggles, CD player, microwave oven, a number of banks of switches and other humorous devices. An internal compressor created the muzzle flashes seen on-screen. Very sturdy construction with an aluminum housing, plastic and metal detailing. Measures a full 39 in. long x 11 in. tall. Special shipping arrangements will apply. **$600 – $800**



**946. CARL REINER CLAPPERBOARD FROM *SUMMER RENTAL*.** (Paramount, 1985) Production used clapperboard with date, director and camera credits applied in vinyl lettering and still bearing scene and take numbers in erasable ink. Includes a rainbow script (lacks front cover) and call sheets. **$200 – $300**





**947. *BIG TROUBLE IN LITTLE CHINA* STEVE JOHNSON "BEAST" SUIT WITH MECHANICAL HEAD.** (TCF, 1986) One of the great 1980s monsters, the Chinese Wildman lives in the sewers under Little China in director John Carpenter's visually striking homage to the Chinese sword and sorcery films of his youth. Created by the artisans of the Boss Film creature shop under Steve Johnson, this hairy beast features the screen-used mechanical head replete with crazy fangs and wild eyes, screen-used hands and feet with nasty looking resin claws and a replica bodysuit to complete the display. Exibits minor cracking and wear to the foam latex. Measures an impressive 47 in. tall x 60 in. long and 38 in. wide. Special shipping arrangements will apply. **$4,000 – $6,000**







**948. Rare fully animatronic puppet from *Howard the Duck*.** (Universal, 1986) This is the only fully animatronic "Howard the Duck" puppet created for the film adaptation of Steve Gerber's comic book. Lucas' adaptation of the comic book placed less emphasis on the satirical storytelling in order to highlight the special effects of Industrial Light & Magic. The film's advanced stop-motion animatronic sequences were difficult to shoot due to the number of puppeteers required to operate the different parts of the body and director Willard Huyck continually reshot scenes as the technology improved. This impressively detailed fully animatronic puppet is constructed of a ball-and-socket aluminum armature covered in foam latex, the torso, arms and head are completely covered in white duck feathers. It features an internal breathing mechanism, multiple servos as well as hand paddles to actuate the mouth and eye movements. Howard stands a full 42 in. tall. The cost to build this impressive puppet is infamous and the attention to detail and craftsmanship is amazing. It exhibits some latex deterioration at the eye sockets and bill, and there are holes at the knees exposing the armature. Despite these minor condition issues the puppet is in remarkable condition and a testament to the special effects wizardry of ILM. **$20,000 – $30,000**





**949. Hanging vampire insert foot from *The Lost Boys*.** (Warner Bros., 1987) Just before sundown, prior to the climactic attack by the vampire clan, a pair of hideous clawed vampire feet are seen hanging from a bar while the vampires are sleeping in their seaside cave. This foot is crafted of slip latex hand painted and detailed with hand-punched hair and resin claw-like nails. Mounted on a wooden base. Artifacts from this cult, ground-breaking vampire film are rarely encountered. In fine condition. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom. **$600 – $800**



THE LOST BOYS



**950. Kiefer Sutherland "David" wig from *The Lost Boys*.** (Warner Bros., 1987) Kiefer Sutherland's platinum blonde mullet gave distinction to his lead vampire character, David, in *The Lost Boys*. This wig was worn by Kiefer for pickup shots after he had changed his hair following principal photography. It was also used as a stunt wig for the character as well as the wig on the mechanical body when he was impaled on the antlers at the end of the film. Created from hand-tied human hair, the wig is mounted on a cloth head form. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom. Excellent condition. **$400 – $600**





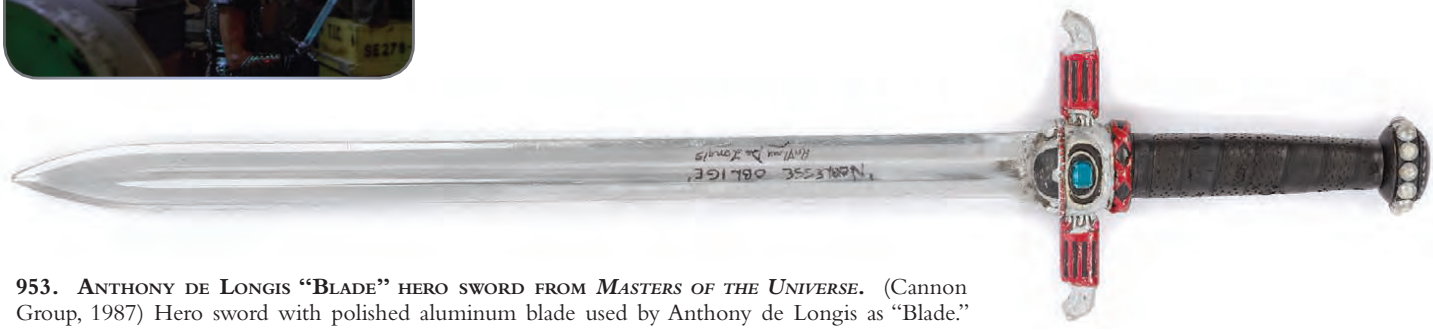
**951. Duncan Regehr "Count Dracula" cape from *The Monster Squad*.** (TriStar, 1987) Cult favorite Duncan Regehr breathed sinister life into the bloodsucking "Count Dracula" in the beloved Halloween favorite, *The Monster Squard*. This is Regehr's "Dracula" black wool cape with full red satin lining, cord tie attachment at the neck, and distinctive batwing scalloping along the lower edge. Exhibits a few tiny holes and soiling along the lower hem from production use; otherwise, condition is Excellent. **$800 – $1,200**



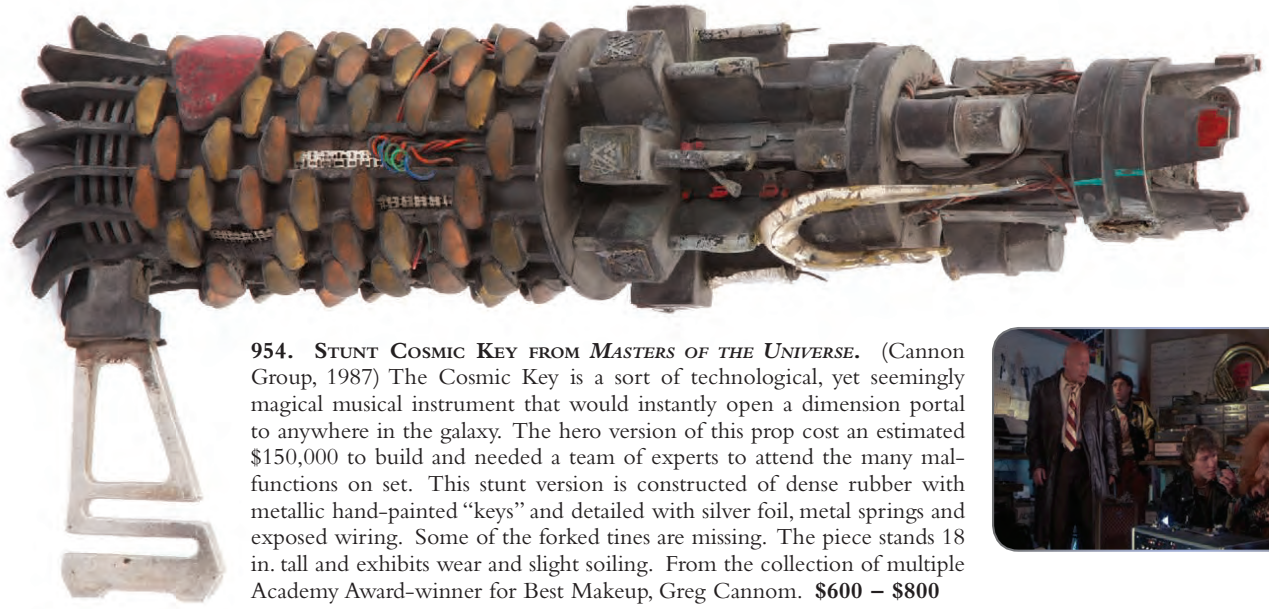


**952. Dark Trooper sword from *Masters of the Universe*.** (Cannon Group, 1987) Impressively detailed sword with aluminum blade and resin hilt airbrushed to appear like ancient metal. Wielded by one of the Dark Troopers in *Masters of the Universe*. Measures 42 in. long. **$600 – $800**





**953. Anthony de Longis "Blade" hero sword from *Masters of the Universe*.** (Cannon Group, 1987) Hero sword with polished aluminum blade used by Anthony de Longis as "Blade." Hilt is resin and decorated with a faux blue gem on either side. Signed in black ink on the blade, *"Noblesse Oblige, Anthony de Longis."* Exhibits wear and notching along the blade from production use. **$1,000 – $1,500**





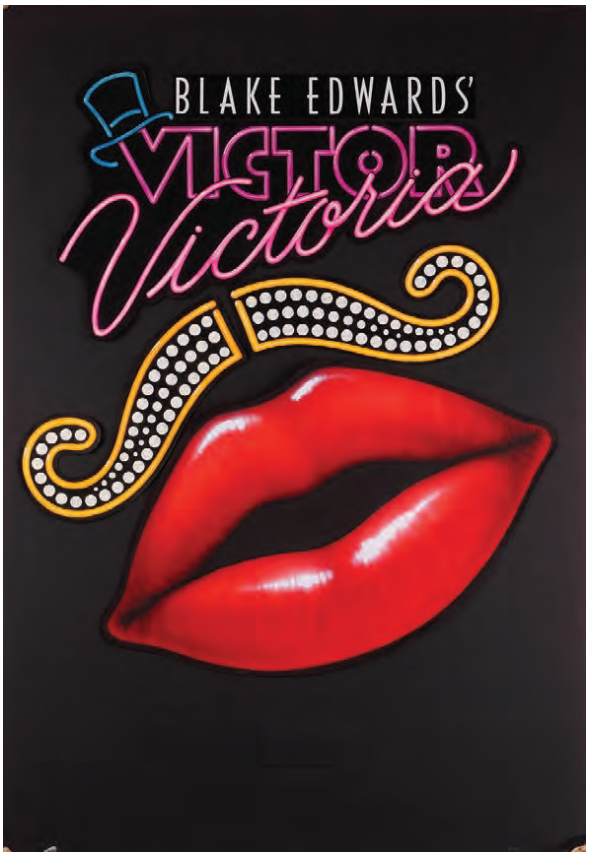
**954. Stunt Cosmic Key from *Masters of the Universe*.** (Cannon Group, 1987) The Cosmic Key is a sort of technological, yet seemingly magical musical instrument that would instantly open a dimension portal to anywhere in the galaxy. The hero version of this prop cost an estimated $150,000 to build and needed a team of experts to attend the many malfunctions on set. This stunt version is constructed of dense rubber with metallic hand-painted "keys" and detailed with silver foil, metal springs and exposed wiring. Some of the forked tines are missing. The piece stands 18 in. tall and exhibits wear and slight soiling. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom. **$600 – $800**



**955. Original John Alvin concept poster artwork for *The Princess Bride*.** (TCF, 1987) Original concept artwork for the one-sheet poster design by artist John Alvin featuring a story time rendered in a fantastic setting in the style of Maxfield Parrish. Accomplished in acrylic and airbrush on illustration board measuring 30 ½ in. x 46 ¼ in. Lower left corner bumped; Very fine. **$4,000 – $6,000**



**956. Original John Alvin final poster artwork for *Empire of the Sun*.** (Warner Bros., 1987) Original artwork for the final release one-sheet poster design by artist John Alvin featuring the iconic image of the boy playing while a Japanese Zero plummets to the ground. Accomplished in acrylic and airbrush on illustration board measuring 30 in. x 46 in. Upper and lower left corners bumped; Fine. **$6,000 – $8,000**




**957. Original John Alvin final poster artwork for *Victor/Victoria*.** (MGM, 1982) Original artwork for the final release one-sheet poster design by artist John Alvin. Accomplished in acrylic and airbrush on illustration paper, trimmed to title and applied to illustration board measuring 33 in. x 48 in. Corners bumped; Fine. **$3,000 – $5,000**



**958. Original John Alvin final poster artwork for *Red Dawn*.** (UA, 1984) Original artwork for the final release one-sheet poster design by artist John Alvin and features Soviet paratroopers jumping in to the sleepy town of Calumet, Colorado. Accomplished in acrylic and airbrush on illustration board measuring 33 in. x 44 in. Excellent. **$4,000 – $6,000**



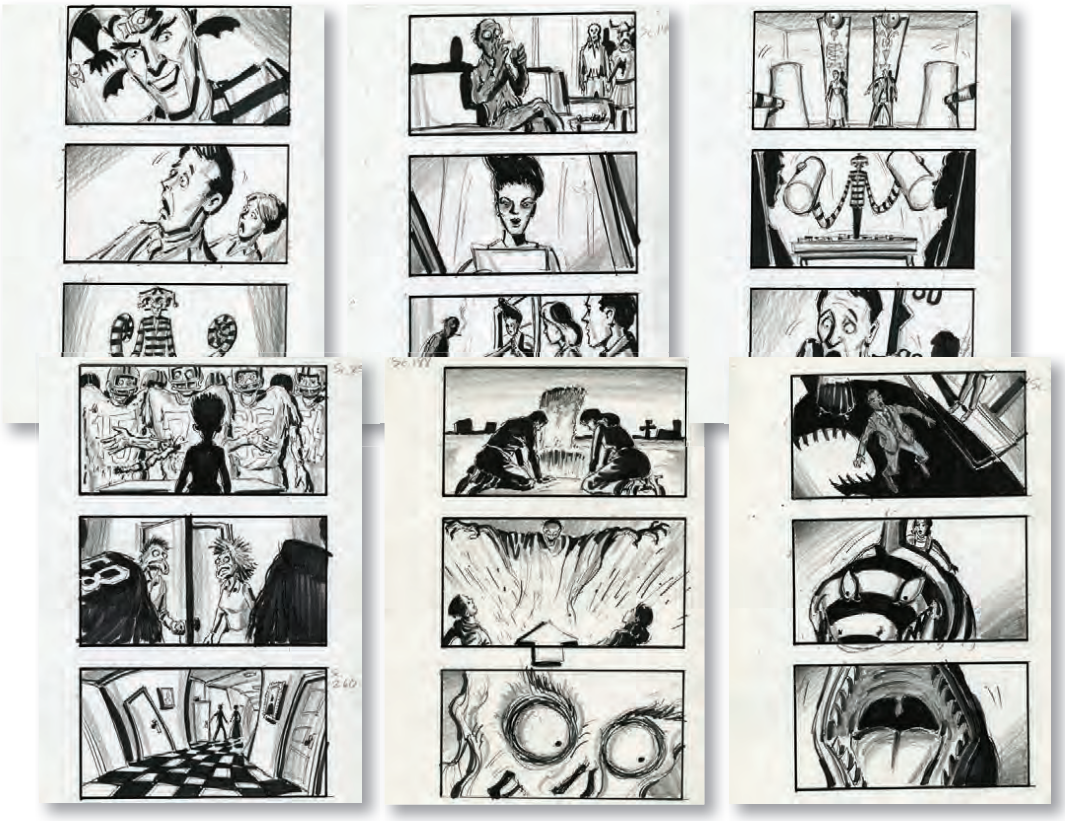
**959. Original John Alvin final poster artwork for *Short Circuit*.** (TriStar, 1986) Original artwork for the final release one-sheet poster design by artist John Alvin, featuring the experimental robot, Number 5, being struck by a lightning bolt. Accomplished in acrylic and airbrush on illustration board measuring 29 ½ in. x 44 in. Tape residue at the lower center edge; Very fine. **$6,000 – $8,000**



**961. Final Antarian makeup concept from *Cocoon: The Return*.** (TCF, 1988) This is the life-size Antarean final makeup concept for the second film in the Cocoon franchise. The bust is created of rigid polyfoam carefully detailed and painted by the artists who created the alien makeup for the film. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom. Excellent condition. **$2,000 – $3,000**




**960. Original John Alvin final poster artwork for *Willow*.** (MGM, 1988) Original artwork for the final release one-sheet poster design by artist John Alvin, featuring Val Kilmer "Madmartigan," Joanne Whalley "Sorsha," and Warwick Davis "Willow Ufgood" in a memorable montage from the film. Three panels total, one of the final artwork. Accomplished in acrylic and airbrush on illustration board. The final artwork measures 33 in. x 47 ¼ in.; character artwork 36 in. x 56 in., and other is 39 in. x 50 in. Final artwork is in Excellent condition, others with bumped and peeling lower corners; Fine. **$6,000 – $8,000**



**962. *BEETLEJUICE* STORYBOARD.** (Warner Bros., 1988) Approximately 600+ individual storyboard panels, three to a page on 200+ leaves of illustration paper measuring 8 ½ in. x 11 in. Comprises very nearly a complete sequence of the film beginning with the Deetz family moving in to the house through the closing moments of the marriage ceremony of Beetlejuice and Lydia. Most are production Xeroxes that have been extensively hand-embellished in pencil and ink with approx. 10 pages of original pencil-drawn storyboard panels. An incredible sequence of original production art from this modern classic. **$4,000 – $6,000**





**963. SCREEN-USED BRIDGE MINIATURE FROM *BEETLEJUICE*.** (Warner Bros., 1988) This model bridge with hole in its side is a visible when Alec Baldwin "Adam Maitland" is seated at the town's scale model during the Deetz's moving-in day. Constructed of balsa wood, hand-painted and detailed. Measures 7 ½ in. x 2 ½ in. x 2 ¾ in. **$800 – $1,200**

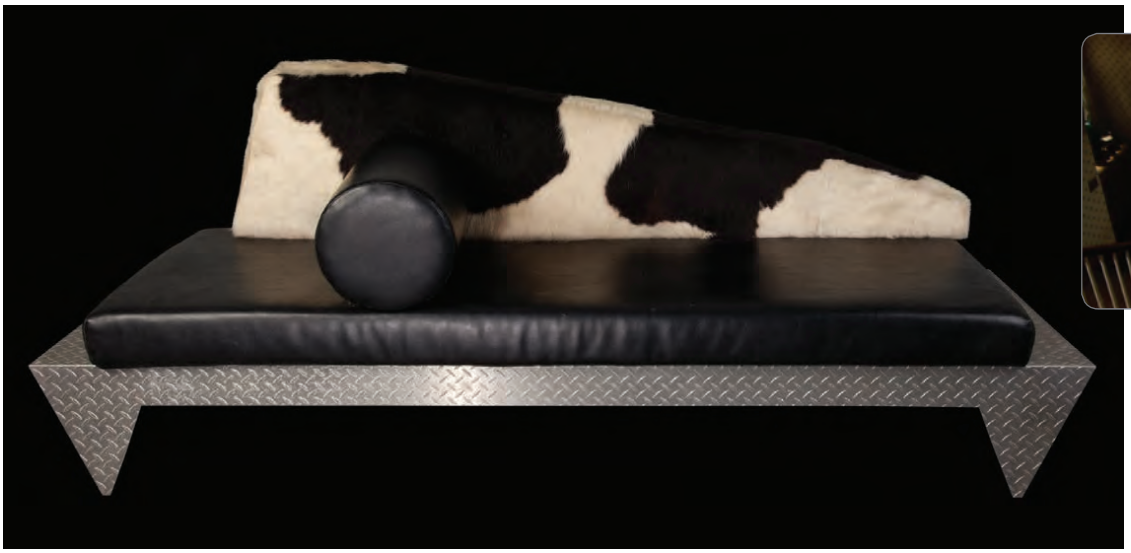








**964. COLLECTION OF SPECIAL EFFECTS SKIN APPLIANCES FROM *BEETLEJUICE*.** (Warner Bros., 1988) Collection of foam latex special effects skin appliances from *Beetlejuice* including screen-used Alec Baldwin "Adam" severed head neck appliance, production-prepped Sylvia Sidney "Juno's" slit neck appliance, and production-made unpainted slit wrist appliances. **$600 – $800**





**965. Catherine O'Hara "Delia Deetz" custom couch from *Beetlejuice*.** (Warner Bros., 1988) Signature 1980s modern couch that was in Catherine O'Hara "Delia Deetz's" home in *Beetlejuice*. The couch is clearly seen moving itself in on moving day and again after the memorable "Day-O (Banana Boat)" song sequence. Constructed of heavy diamond plate steel base, black leather and cowhide upholstery. Measures 102 in. long x 37 in. tall x 30 in. deep. Special shipping arrangements will apply. **$1,000 – $1,500**







**966. Pair of distorted underworld doors from *Beetle Juice*.** (Warner Bros., 1988) Pair of distorted white wooden door facades used in the sequence when Adam and Barbara are walking through the underworld hallway en route to visit their afterlife case worker. The smaller, forced perspective door measures approx. 53 in. x 37 1/2 in.; the larger door measures 75 in. x 40 in. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom, these are the only existing set pieces from the *Beetlejuice* he has. Both doors in fine condition. Special shipping arrangements will apply. **$300 – $500**




**967. Coffin from *Beetlejuice*.** (Warner Bros., 1988) Screen-used prop wooden coffin with studio distress and faux "worming" to the wood lid. Excavated by Alec Baldwin "Adam" and Geena Davis "Barbara." It has a studio antiqued metal plaque reading "Betelgeuse" and measures 76 in. x 24 in. wide x 8 in. deep. Special shipping arrangements will apply. **$3,000 – $5,000**







**968. Original Pumpkinhead bust from *Pumpkinhead*.** (Lion Films, 1988) Special effects insert bust of the nightmarish "Pumpkinhead," a demon summoned to mete out vengeance in special effects wizard, Stan Winston's, directorial debut. This impressive bust was created by Stan Winston Studio and is constructed of polyurethane foam with latex skin. Completely hand-painted and detailed with trademark grimacing teeth. Measures 32 in. tall x 30 in wide x 29 in. long. The bust is signed by Lance Henriksen who played "Ed Harley" and includes his handwritten LOA.
**$5,000 – $7,000**





**969. Ghost of Christmas Past screen-used skull and skeletal torso display from *Scrooged*.** (Paramount, 1988) This sinister apparition is one of three boogeymen that haunt Scrooge, played by Bill Murray, in Richard Donner's well-regarded updating of Charles Dickens' *A Christmas Carol*. The grinning skull atop a massive ribcage is the creation of legendary husband and wife makeup artists, Tom and Bari Burman, who were nominated for an Oscar for their work on this film. This stunning screen used monster is augmented with a replica black shroud to round out the eerie display. Constructed of fiberglass, it exhibits slight wear with one broken rib. Mounted on a metal armature, the figure stands a full 56 in. tall x 32 in. wide at shoulders. **$2,000 – $3,000**




**970. Original Ernie Hudson "Winston Zeddemore" jumpsuit from *Ghostbusters II*.** (Columbia, 1989) Coverall jumpsuit worn by Ernie Hudson as "Winston Zeddemore." Attached name patch and leg nozzle. Interior is handwritten in ink "Hudson #2" inside the collar and "Ernie Hudson" on the Flight Suits Ltd. label. A few light stains; otherwise, Excellent screen-worn condition. **$2,000 – $3,000**







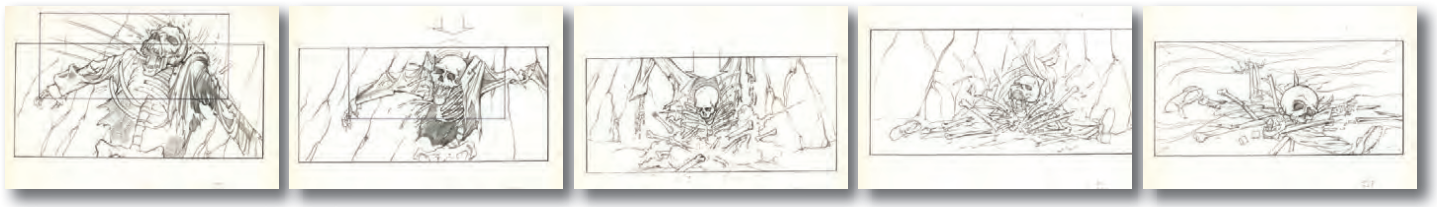
**971. *Raiders of the Lost Ark* Nazi puppet used in Ark reveal sequence.** (Paramount, 1981) During the climactic ending of *Raiders of the Lost Ark*, when the interior of the Ark is revealed, the spirits are freed morphing into gruesome demons. During the conflagration the Nazi soldiers are swept up in the flames and destroyed. This is one of the special effects puppets used in that scene and is created, interestingly enough, from a large-scale Harrison Ford "Han Solo" Star Wars action figure! The head, hands, and hair have been repainted, a resin officer's cap has been added, as well as painted cuffs made from tape. Includes a wooden rifle with shoulder strap (tip of rifle broken). Measures 12 in. tall. Exhibits slight wear from production use. **$1,000 – $1,500**

**972. Tunnel sequence storyboards from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Five (5) original (and 1 production studio Xerox) storyboard panels accomplished in pen and marker on leaves of 8 ½ in. x 11 in. illustration paper. Comprises a sequence for the shot of the German fighter's wings breaking off as Henry Jones, Jr. and Sr. speed through the tunnel. Panels measure 3 ¼ in. x 7 in. Xerox bears a presentation inscription in the lower right corner. **$1,500 – $2,500**





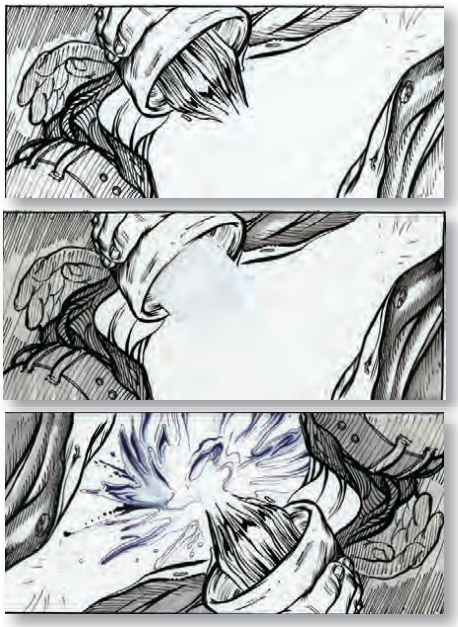
**973. "Leap of faith" storyboard sequence from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Eight (8) original production storyboard panels accomplished in pencil and blue crayon on leaves of 8 ½ in. x 11 in. illustration paper and featuring Henry Jones, Jr. during the third trial, the "leap of faith" made over an apparently impassable ravine with a bridge hidden by forced perspective. Panels measure 4 in. x 9 ½ in. **$1,500 – $2,500**



**974. Donovan choosing poorly storyboard sequence from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Five (5) original production storyboard panels accomplished in pencil and on leaves of 8 ½ in. x 11 in. illustration paper and featuring Donovan's death scene with his skeleton crashing to the ground. Panels measure 4 in. x 9 ½ in. Some with production notation arrows for the shots in the margins. **$600 – $800**



**975. German plane hitting flock of birds storyboard sequence from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Pair of storyboard panels featuring a Xerox image of Henry Jones, Jr. with printed image of German plane hitting the flock of birds with clouds and bird carnage hand-drawn in blue ink. Accomplished on 4 1/8 in. x 9 in. illustration paper. **$400 – $600**



**977. Trio of storyboards depicting Indy pouring Grail water on Henry Jones wounds from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Collection of 3 storyboard drawings accomplished in ink and gouache on 8 ½ in. x 11 in. leaves of illustration paper, art measures 3 ½ in. x 8 in. They depict the sequence where Harrison Ford "Indiana Jones" pours the restorative Grail water on Sean Connery "Professor Henry Jones" mortal wounds. Includes a production Xerox. Fine; with staple holes at the top left corner. **$300 – $500**



**976. Tank going over cliff storyboard from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Storyboard drawing accomplished in pencil and ink and incorporating a production Photostat on an 8 ½ in. x 11 in. leaf of illustration paper, art measures 4 in. x 8 ½ in. It depicts the thrilling desert chase sequence where Harrison Ford "Indian Jones" leads the Nazi tank to the cliff. Production notation *"TK3"* in pencil in the lower right margin. **$200 – $300**





**978. Hero animatronic "Mohawk" Mogwai puppet from *Gremlins 2: The New Batch*.** (Warner Bros., 1990) This character is the main villain in the film and shows it in the mischievous expression on his face. This hero screen-used animatronic puppet was featured in many of the early scenes of the film and goes on to become the lead evil Gremlin. Made of polyurethane, foam latex and fake fur, the puppet still has the animatronic cables attached. Accompanied by a signed LOA from six-time Academy Award-winning visual effects wizard, Rick Baker. **$8,000 – $12,000**

## GREMLINS 2





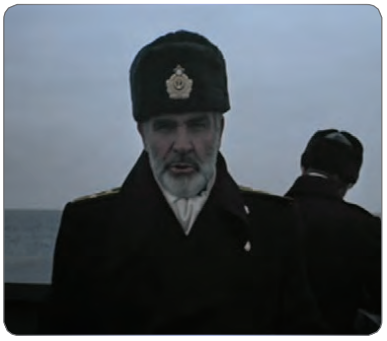
**979. Hero melting puppet from *Gremlins 2: The New Batch*.** (Warner Bros., 1990) Specifically featured when the lead "Brain Gremlin" (voiced by Tony Randall) disintegrates, this puppet has layers of foam "brain matter" running down its body and features advanced bone and muscle exposure. A cavity up its back was made for the specific movement required and it retains the animatronic cables attached with trigger actuating the eyelids. Made of polyurethane and latex foam. This particular Gremlin is one-of-a-kind and certainly one of the more frightening images from the film. Accompanied by a signed LOA from six-time Academy Award-winning visual effects wizard, Rick Baker. **$8,000 – $12,000**









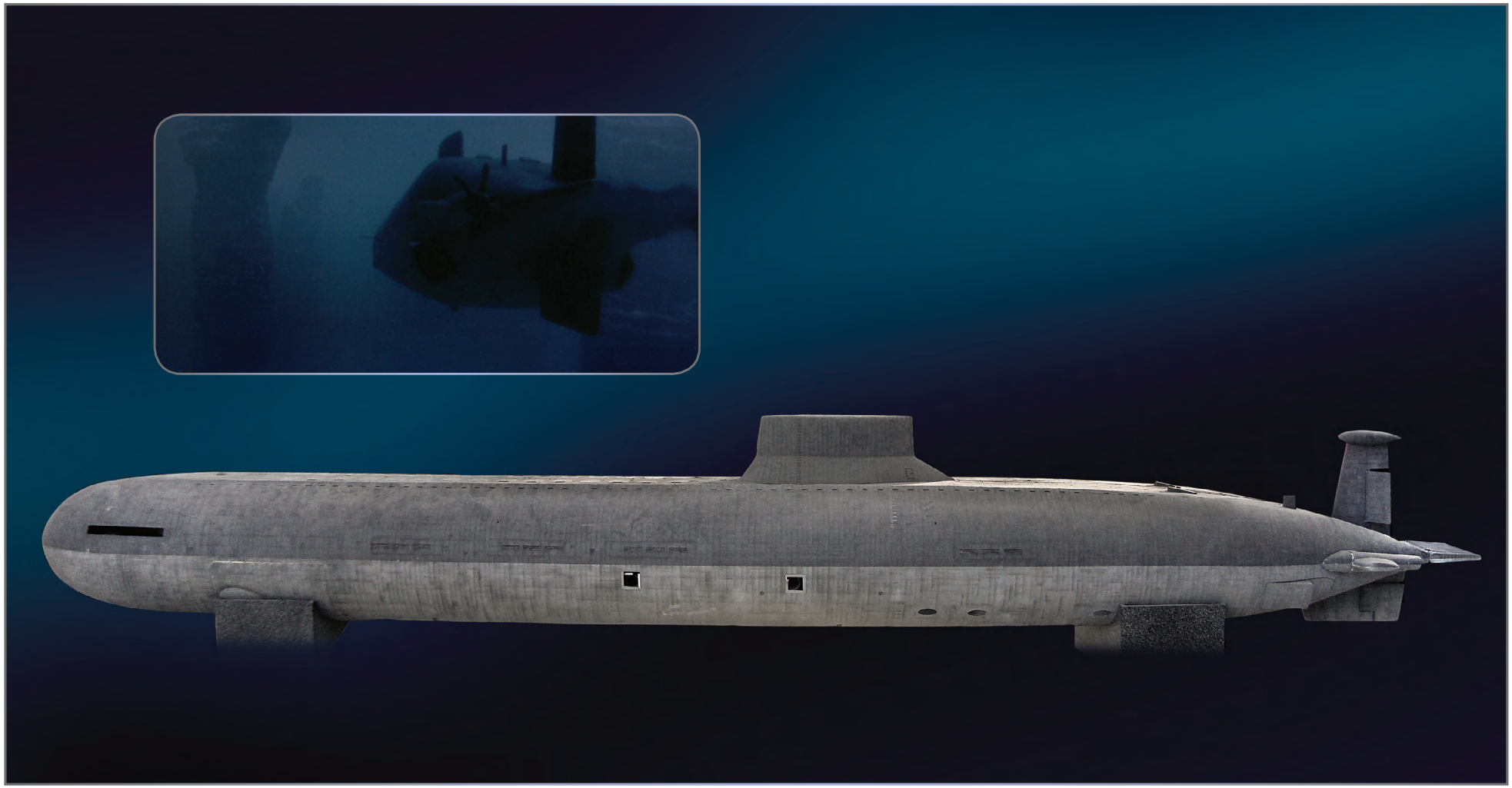






**980. Sean Connery "Marko Ramius" military uniform from *The Hunt for Red October*.** (Paramount, 1990) Black two-piece officer's uniform including jacket with starred epaulettes, bullion rank and star insignias on the sleeves, and military badges on the breast and pants. This uniform is worn by Connery as "Capt. Ramius" when shot by the saboteur. It exhibits a bullet hole at the left shoulder and studio blood spattering on the military badges. Submarine pin and Red Star insignia pin not present. Includes a heavy black wool double-breasted overcoat with starred epaulettes worn by Connery during the opening moments of the film and again during the Red October scupper ruse. Accompanied by crème wool scarf, officer's cap and heavy leather gloves with fur trim. Overcoat exhibits slight tarnishing of epaulettes; otherwise, Excellent condition. A wonderful pair of costumes from this political thriller. **$6,000 – $8,000**

**981. Sean Connery "Marko Ramius" officer's jacket from *The Hunt for Red October*.** (Paramount, 1990) Dark blue officer's jacket with starred epaulettes, bullion rank and star insignias on the sleeves, military badges on the breast, submarine and Red Star insignia pins on the left breast. This jacket is worn by Connery as "Capt. Ramius" while addressing his crew on the bridge of the Red October. Handwritten *"#6"* on the collar. **$2,000 – $3,000**



**982. Red October submarine large-scale filming miniature from *The Hunt for Red October*.** (Paramount, 1990) This is the large-scale filming miniature of the Russian Typhoon-class "Red October" nuclear submarine that was shot dry-for-wet for the thrilling underwater visual effects sequences in *The Hunt for Red October.* This submarine was to be one of the stars of this big budget film based on Tom Clancy's novel so tremendous attention to detail was taken by the production when crafting this miniature that measures a full 21 ft. long. Constructed of fiberglass, with metal substructure, styrene and plastic components, replete with chain-driven rudder and metal ladder rungs. The outer hull is completely hand-stenciled and airbrushed to detail resembling the welded steel plating of the 48,000-ton craft. The port side is the "beauty" side, while the starboard side features an exposed central section for the armature mount. Exhibits only slight wear from production use; otherwise, the condition is remarkable. Special shipping arrangements will apply. **$20,000 – $30,000**



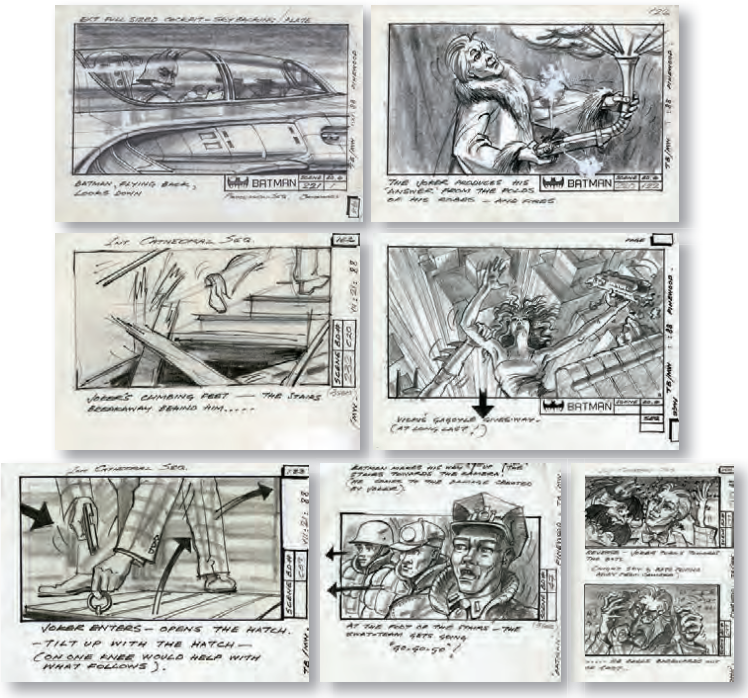



**983. Decorative Soviet Union emblem from *The Hunt for Red October*.** (Paramount, 1990) Large decorative Soviet Union state emblem with prominent red star, hammer and sickle above the globe and flanked by golden wheat. Constructed of fiberglass resin and completely hand-painted. Visible hanging on the wall in the Politbureau when Sean Connery "Marko Ramius" walks through the rooms. Measures 36 in. in diameter. **$600 – $800**





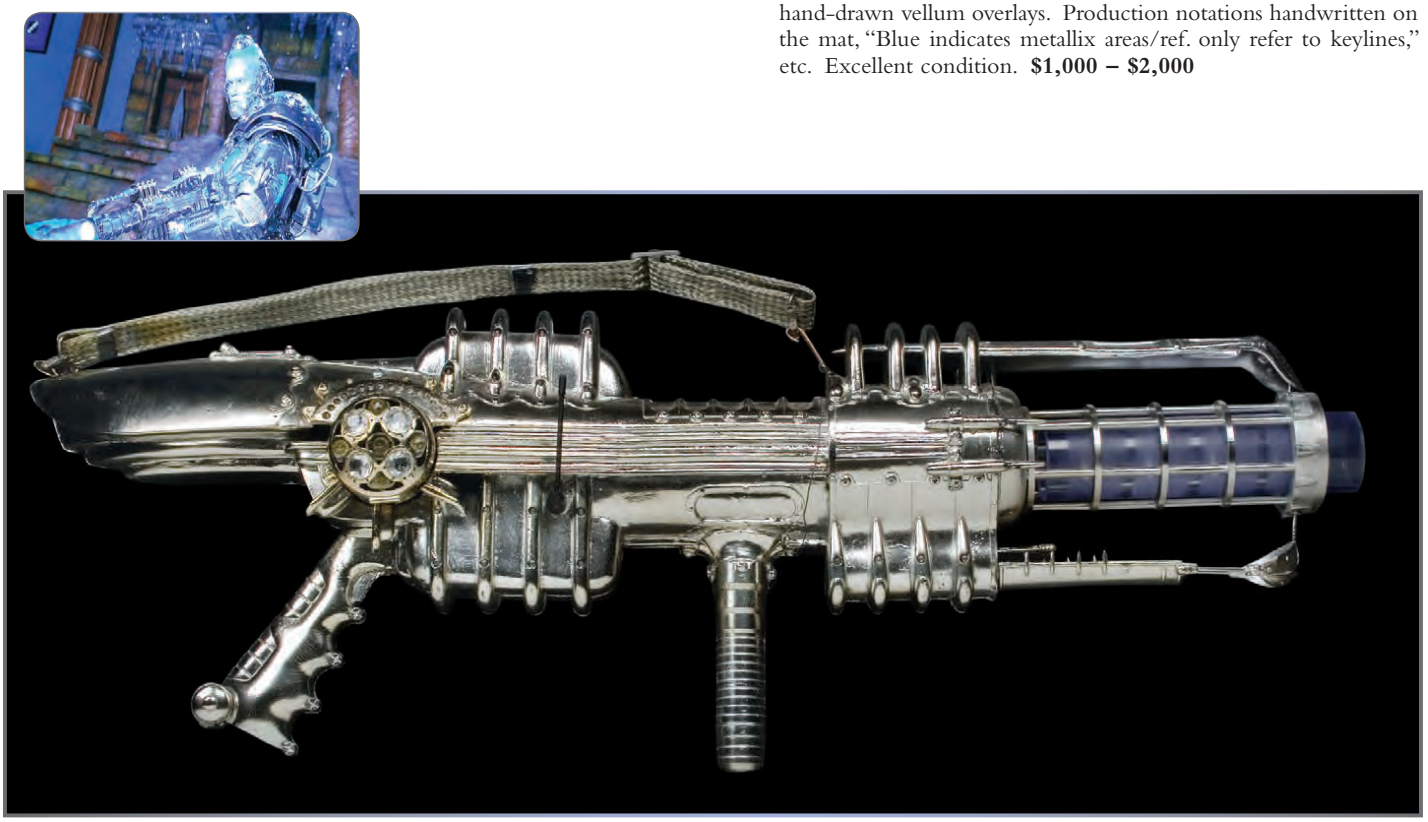
**984. Original Predator head from *Predator 2*.** (TCF, 1990) One of the most recognizable alien creatures in the history of cinema, this original Predator head was hand-crafted by the artists at Stan Winston Studio and used in the filming of *Predator 2*. Since more than one Predator arrives to Earth in *Predator 2,* Stan Winston wanted to make each as an individual, with unique differences in coloring and facial structures. The headpiece is made of foam latex and has resin teeth. It is painted to the finest of detail, complete with dreadlocks and adorned with ornaments. The latex collar has two small pieces missing both measuring about ½ in. square. The mask exhibits slight cracks but is otherwise in remarkable condition. It measures 18 in. tall x 14 in. wide. **$4,000 – $6,000**




**985. Original hand-drawn storyboards from *Batman*.** (Warner Bros., 1989) Seven original hand-drawn storyboards accomplished in pencil and ink on 6 in. x 8 ¼ in. and 8 ¼ in. x 11 ½ in. leaves with hand-written production notations in the margins, "Batman, flying back, looks down" and "The Joker produces his 'answer' from the folds of his robes – and fires," etc. One features Batman in the cockpit of the Batwing, several of the Joker, and one of Vicki Vale. **$600 – $800**



**987. Batman & Robin painting for poster.** Hand-painted and airbrushed portrait of Batman and Robin on approx. 20 in. x 24 in. illustration paper with printed celluloid overlay and additional hand-drawn vellum overlays. Production notations handwritten on the mat, "Blue indicates metallix areas/ref. only refer to keylines," etc. Excellent condition. **$1,000 – $2,000**



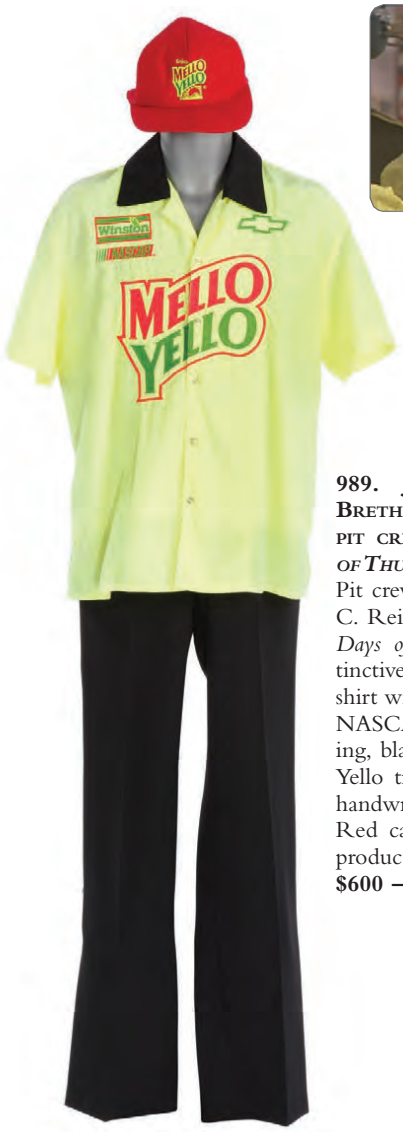
**986. Arnold Schwarzenegger hero working "Mr. Freeze" rifle from Batman & Robin.** (Warner Bros., 1997) This very impressive prop was wielded by Arnold Schwarzenegger as "Mr. Freeze" and would render its victims to be encased in ice. The gun is made of vacu-metalized rubber making it appear to be made of chrome. The barrel is a clear Lucite tube with plastic framework holding it in place. The side of the weapon, above the rear grip, has numerous diamond-like jewels embedded in a circular grill and the entire rifle has over 30 LED lights installed that would illuminate when a hidden rocker switch was activated (needs to be refurbished with new power cells to function). The shoulder strap is braided stainless steel, enhancing its look. Measures 38 in. long and comes with the original custom wooden transport case. Comes with a Warner Bros. COA. **$6,000 – $8,000**







**988. Michael Keaton hero Batsuit from *Batman Returns*.** (Warner Bros., 1992) Tim Burton's 1989 Batman and its blockbuster sequel, *Batman Returns*, not only reinvented the modern superhero, it also changed Hollywood's perception of what a caped crusader looked like. Comedic actor Michael Keaton may not have had the ideal Batman body type – no matter once costume designer Bob Ringwood got done with his inspired take on the Dark Knight. Batman represented the first time ever that a superhero costume was envisioned as more than just a fancy set of tights. Instead, Ringwood chose to accent Keaton's physique with armored pieces molded in foam latex attached to a spandex body suit. Although somewhat crude, this suit represents a grand experiment, which has now paved the way for all successive Batman film costumes, and influenced an entire generation of superheroes. This screen used costume is the much-improved *Batman Returns* version, and includes the original latex cape replete with sleeves for the armature that made the scalloped cloak extend into a Batlike silhouette as the Dark Knight crashed through a skylight in one of the most spectacular entrances in movie history. The foam latex cowl is mounted on a stunning silicone head of Michael Keaton, made using his actual lifecast taken for the production in 1988, and fitted with prosthetics grade glass eyes. The Batbelt is from an original production mold, the boots are vintage Nike Air IIIs with added boot tops and leather boot armor, the replica gloves sport urethane wrist armor. The entire ensemble is mounted on a custom-built flexible mannequin. incorporating Keaton's body cast, that expertly displays this rare, historic costume to its most dramatic effect. **$30,000 – $50,000**






**989. John C. Reilly "Buck Bretherton" Mello Yellow pit crew uniform from *Days of Thunder*.** (Paramount, 1990) Pit crew uniform worn by John C. Reilly "Buck Bretherton" in *Days of Thunder*. Includes distinctive neon yellow short-sleeve shirt with Mello Yellow, Winston, NASCAR and Chevrolet branding, black slacks, and red Mello Yello trucker cap. Shirt's tag is handwritten *"John Reily"* [sic]. Red cap is likely made for the production but not screen-used. **$600 – $800**





**991. Tom Cruise "Cole Trickle" boots from *Days of Thunder*.** (Paramount, 1990) Brightly colored western boots by Justin in red, yellow and green pattern worn by Tom Cruise "Cole Trickle" when he arrives at the test day on his Harley-Davidson. Size 9. No internal markings. **$1,000 – $1,500**



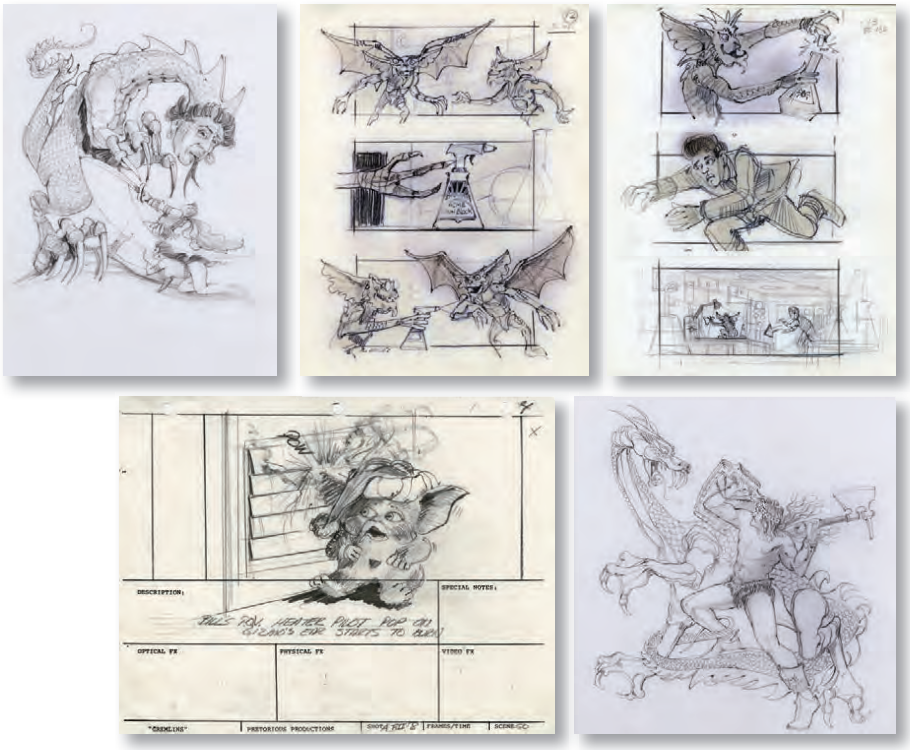
**990. Alien puppet from *Spaced Invaders*.** (Touchstone, 1990) Alien torso puppet from the cult alien comedy, *Spaced Invaders*. Features a large silicone head completely hand-painted with airbrushed detailing, clear-coated eyes and distinctive antennae. Head is mounted on a fiberglass torso and dressed in his screen-worn khaki fatigues shirt with high collar, gold bullion trim and nozzle fixtures on the right breast. Displayed on a custom faux stone fiberglass and metal base with film title. Torso and head measure 42 in. tall (66 in. on base). Special shipping arrangements will apply. **$2,000 – $3,000**







**992. Christopher Lambert "Connor MacLeod" hero katana from *Highlander II: The Quickening*.** (Interstar, 1991) Christopher Lambert "Connor MacLeod's" hero katana sword with a highly polished aluminm blade and ornate faux ivory hilt of molded resin and dragon pommel. Used in the thrilling final battle with Michael Ironside "Gen. Katana." Measures 39 ½ in. long. A beautifully crafted hero weapon from this popular film. Includes black plastic scabbard with decorative cord tie wrap. Includes a LOA from Bapty & Co., armourer to the film. **$5,000 – $7,000**



**993. Portfolio of 60+ special effects storyboards by Richard Lasley for *Gremlins II: The New Batch*.** (Warner Bros., 1990) Large portfolio containing 60+ special effects storyboards accomplished in pencil, ink and watercolor on leaves of 8 ½ in. x 11 in. illustration paper including an oversize screen-used drawing done by "Billy" in *Gremlins* accomplished in pencil on a 17 ½ in. x 21 in. leaf of vellum, a screen-used drawing of "Mrs. Deagle" from *Gremlins*, concept drawings for the logo for "Mr. Peltzer's" inventions, concept drawing of Mr. Peltzer's "Bathroom Buddy," invention from *Gremlins*, eight (8) special effects drawings from *Gremlins II*, Joe Dante's thumbnails for storyboards (3), original billboard drawing for *Gremlins* (comes with drawing of "Indie's" head and grid drawing for the full size billboard (each box represents 1 sq. ft.). Also includes approx. 70 4 in. x 6 in. color prints of Rick Baker's studio showing the Gremlins puppets in construction and development. **$4,000 – $6,000**



**994. Hero solid bronze screen-used T-800 Endo skull from *Terminator 2: Judgment Day*.** (Carolco, 1991) Following the Future War introduction of *T2* depicting the flame-engulfed playground following Judgment Day, the upper torso of a T-800 Endoskeleton is engulfed in flames. This was a practical effect performed by casting parts of the Endoskeleton in solid bronze and chrome plating it. Purchased two weeks prior to the release date of the film, the skull was donated by Stan Winston of Stan Winston Studio. This is the only solid bronze Endo skull made for the production. Signed by both Stan Winston and Arnold Schwarzenegger at the top of the head using an engraving tool. The vertebrae are original as are the compression rods which exhibit some traces of scorching. Display base was made at Stan Winston Studio in preparation of the charity auction: Free Arts for Abused Children. Measures 17 in. tall x 15 ½ in. wide x 10 ½ in. deep and weighs 56 pounds. Specially shipping arrangements will apply. **$12,000 – $15,000**







**995. Robert Patrick "T-1000" special effects shirt with servo-controlled bullet hits from *Terminator 2: Judgment Day*.** (Carolco, 1991) Visual effects shirt with simulated shotgun blasts exposing Robert Patrick as the "T-1000's" liquid metal. The inside of the shirt features a fiberglass torso plate with spring-loaded silver "hits" that would pop open when activated by servos via remote control. Mechanisms and wiring still in place. Rear zipper closure to this heavily-modified police shirt. **$4,000 – $6,000**





**996. Julia Roberts "Tinkerbell" costumes from *Hook*.** (TriStar, 1991) Suede "Tinkerbell" tunic and skirt worn by Julia Roberts during the flying sequences in *Hook*. This signature costume features a tunic with drawstring closure and leaf shaped string ends, distinctive tattered detailing along the edges and colored suede stitching. The tunic has holes in the back and skirt with holes on the thighs for fitment of the wire harness worn during the special effects flying sequences. Both pieces with internal Columbia Studios tags, skirt handwritten *"Julia 1-FLY."* Condition is Excellent; very nearly as screen-used. **$3,000 – $5,000**





**997. Primitive wooden slingshot backpack from *Hook*.** (TriStar, 1991) Crude improvised slingshot weapon used by one of the Lost Boys during the climactic showdown with Dr. Hook. Features an aluminum frame with wicker and twig covering and thick wool padded harness for attachment to the actor, and wooden accordion-style slingshot. Beautifully detailed and hand-painted for this rollicking sequence. Measures 20 in. tall and 36 in. long when fully extended. **$400 – $600**



**998. Army of Darkness extremely rare screen-used complete Bruce Campbell "Ash" costume on sword-wielding display.** (Universal, 1992) Sam Raimi's epic finale to his *Evil Dead* trilogy was so hampered by budgetary constraints that friends often helped on the film for free. Consequently, very little from this film (or its even lower budgeted prequels) survived. This elaborate display features Bruce Campbell's screen worn cape, tunic, pants and complete metal armor (including his screen used leather mechanical stunt gauntlet). A replica sword, shoes and an awesome likeness of Ash in silicone with prosthetic grade glass eyes and hand-punched human hair complete the display. Measures a full 6 ft. tall. Special shipping arrangements will apply. **$12,000 – $15,000**





**999. Gary Oldman hero "Bat-Drac" creature suit from *Bram Stoker's Dracula*.** (Columbia, 1992) This is the suit worn by Gary Oldman as Dracula while he is in bat creature form and surprised by the hunters breaking into the bedroom with Mina. Dracula confronts the intruders stating, "Look what your God has done to me" and he then proclaims that Mina is his bride before escaping. This is the only "Bat-Drac" costume created for the film. Standing an impressive 74½ in. tall (on 3½ in. base), the suit consists of spandex with single-hair, double-knot hand-tied yak hair and foam latex and resin elements. All is original except the front facial appliance, which was discarded after use. The face on the creature has been created from the original molds used to make Oldman's facial appliances and painted to detail by the original artists who created the character. An incredible and terrifying costume from this modern classic horror film directed by Francis Ford Coppola. The extensive hair work on the costume represents at least $50,000 if it were to be created today. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. Latex components exhibit general wear as expected from material of this age; overall, in fine condition. **$20,000 – $30,000**



**1000. Gary Oldman hero "Wolf-Drac" creature suit from *Bram Stoker's Dracula*.** (Columbia, 1992) This is the suit worn by Gary Oldman as Dracula while he emerges in London as a wolf-like creature amid a fierce thunderstorm and hypnotically seduces, then rapes and bites "Lucy Westenra." This is the only "Wolf-Drac" costume created for the film. Standing an impressive 75 ½ in. tall (on 3 ½ in. base), the suit consists of spandex with single-hair, double-knot hand-tied yak hair and foam latex and resin elements. The facial appliance worn by Oldman was discarded so the face on the creature has been created from the original molds used to make Oldman's facial appliances and painted to detail; the hands and feet were recreated to complete the display by the original artists who created the character. The extensive hair work on the costume represents at least $75,000 if it were created today. A fantastic one-of-a-kind costume from this modern classic horror film directed by Francis Ford Coppola. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. Latex components exhibit general wear as expected from material of this age; overall, in fine condition. **$20,000 – $30,000**



**1001. Dracula's brides severed heads from *Bram Stoker's Dracula*.** (Columbia, 1992) These are the three heads of Dracula's wives severed by "Van Helsing" after he infiltrates Dracula's castle and throws them into the ravine. These realistic heads are created of slip rubber and painted to detail. The wigs on each head are not from the production. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. In fine condition.
**$3,000 – $5,000**



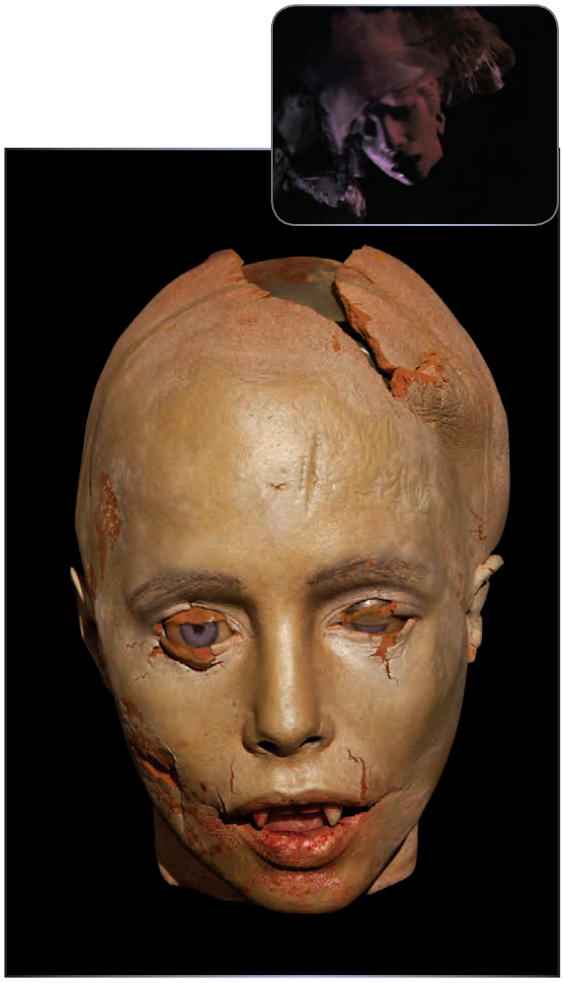




**1002. Screen-used Gary Oldman "Count Dracula" severed head from *Bram Stoker's Dracula*.** (Columbia, 1992) At the finale of the film, Dracula lies dying in the same chapel where he renounced God in his ancient demonic form. He asks Mina to give him peace, they share a kiss and he is transformed back to a young man. Mina then shoves the knife through Dracula's heart and the mark on her forehead disappears as Dracula's curse is lifted. She then decapitates him. This is the head used in this sequence. Constructed of slip latex, filled with polyfoam and painted to detail replete with neck stump detailing and hand-punched hair. The eyes of the head were cast closed, however the director, Francis Ford Coppola wanted Dracula's eyes open so an artist painted the eyes on the lids. Dracula's mustache is missing; otherwise, in excellent condition. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. In fine condition. **$4,000 – $6,000**



**1003. Winona Ryder "Elisabeta" head from *Bram Stoker's Dracula*.** (Columbia, 1992) In the beginning of the film, the viewer is taken back to 1462 to discover Dracula's origin. Vlad Dracula, a member of the Order of the Dragon, returns from a victory against the Turks to find his wife, Elisabeta, has committed suicide after receiving a false report of his death. Enraged at the notion of his wife being damned for the act of suicide, Dracula desecrates his chapel and renounces God, declaring that he will rise from the grave to avenge Elisabeta with all the powers of darkness. This is one of two Elisabeta heads created for the "pool of blood scene" when she is discovered by Dracula lying on the chapel floor. Made of slip latex with hand painted detailing, hand-punched hair and resin teeth. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. **$1,000 – $1,500**



**1004. Animatronic severed Sadie Frost "Lucy" head from *Bram Stoker's Dracula*.** (Columbia, 1992) Having been killed by Dracula nights before, Lucy is buried in the family's mausoleum and Van Helsing, insisting that Lucy is not dead, brings Arthur, Seward and Quincy with him to the crypt. Arthur hammers a stake through her chest, but the vampire is still not completely dead so Van Helsing slices her head off with a sword. This is the head that was used in this sequence. Created of a fiberglass underskull with elaborate internal mechanisms for movement and a foam latex skin and resin fangs/teeth. The head is without the wig or wedding headpiece. Latex exhibits deterioration and studio trauma. Anthony Hopkins missed the neck on the first take, causing Cannom and the crew to completely repair the face which took several days. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. **$2,000 – $3,000**



**1005. "Bat Drac" maquette from *Bram Stoker's Dracula*.** (Columbia, 1992) This is a maquette of the final "Bat-Drac" creature approved by director Francis Ford Coppola for the film. Beautifully crafted of resin and detailed in a gold finish, this impressive piece stands on an integral base and measures 21 in. tall. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. **$3,000 – $5,000**



**1006. Gary Oldman "Dracula" wig and production head from *Bram Stoker's Dracula*.** (Columbia, 1992) This is the iconic wig that serves as the memorable centerpiece of Gary Oldman's aged Dracula, with his face pale and creased with wrinkles and long, spidery fingers greets Keanu Reeves "Jonathan Harker" upon his arrival to the castle. The wig is mounted on an original head from the production cast of Oldman wearing his aged makeup from these memorable scenes. Meticulously created from human hair, this is the only wig of its kind made for the film. Certainly one of the most famous and recognizable wigs in cinematic history. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. In excellent condition. **$20,000 – $30,000**









**1007. Anjelica Huston "Morticia" costume from *The Addams Family*.** (Paramount, 1991) Elegant, period-styled aubergine and black heavy brocade gown with intentionally tattered sleeve-ends and train designed by Ruth Myers for Anjelica Huston as "Morticia Addams" in *The Addams Family.* This is her principal costume and is worn throughout the majority of the film. Includes tattered black silk crepe scarf as an appropriate accent. Fine condition as screen-worn. **$4,000 – $6,000**

**1008. Raul Julia "Gomez" costume from *The Addams Family*.** (Paramount, 1991) Two-piece 3-tone grey-wool suit designed by Ruth Myers for Raul Julia as "Gomez Addams" in *The Addams Family,* with bow tie from *Addams Family Values*. Western Costume Co. labels in jacket and pants typed "2689-1 Raul Julia". Includes "Sy Mondschien" striped shirt attributed to the first film. Worn for several scenes through the middle of the film, and in Fine condition, as screen-worn. **$4,000 – $6,000**





**1009. Christina Ricci "Wednesday" costume from *The Addams Family*.** (Paramount, 1991) Simple vintage-styled girl's black dress with needle-and-pin decoration and full row of decorative self-covered black buttons down front and along cuffs, designed by Ruth Myers for Christina Ricci as "Wednesday Addams" in *The Addams Family*. Worn together with included black stretch tights as her principal costume throughout the majority of the film. Both articles in Very Fine condition, essentially as screen-worn. **$4,000 – $6000**





**1010. Electric chair from *Addams Family Values*.** (Paramount, 1993) One of seven matching prop full-size electric chairs in which Joan Cusack as "Debbie Jellinsky" attempts to electrocute the entire Addams family all at once (there was even a miniature chair in the scene for Thing) only to be vaporized by baby "Pubert Addams." Essentially complete and as screen-used. **$1,000 – $1,500**





**1011. Wednesday's green monster toy on poster from *The Addams Family*.** (Paramount, 1991, '93) Cast resin green-painted "monster" toy with rolling wheels, 19 in. long, belonging to Christina Ricci's character "Wednesday Addams" in *The Addams Family* and again in *Addams Family Values*. Also prominently featured on the one-sheet poster art for the first film, held endearingly by Ricci. Fine condition as screen-used. **$800 – $1,200**





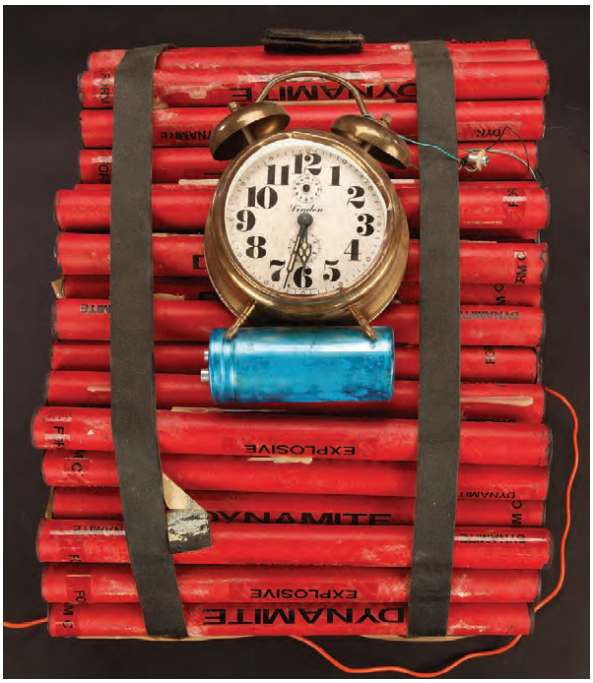






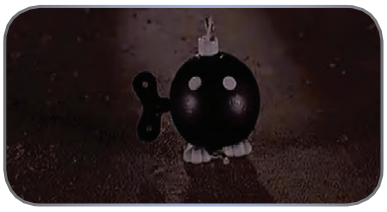
**1012. Jimmy Workman "Pugsley" striped shirt and shorts with suspenders from *Addams Family Values*.** (Paramount, 1993) Black and white striped T-shirt and charcoal wool dress shorts with sewn-in suspenders (worn under the T-shirt) designed by Theoni V. Aldredge for Jimmy Workman as "Pugsley" in *Addams Family Values*. Includes original heavy black cotton socks. Worn as his principal costume throughout the majority of the film, and in screen-worn condition. **$4,000 – $6,000**

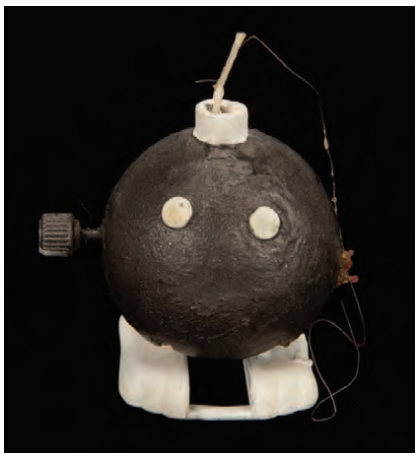
**1013. Christopher Lloyd "Uncle Fester" costume from *Addams Family Values*.** (Paramount, 1993) Heavy wool herringbone-weave overcoat with green velour collar designed by Theoni V. Aldredge for Christopher Lloyd in *Addams Family Values*. Worn over the included "fat" suit as his principal "Uncle Fester" costume throughout the majority of the film. Both articles in Very Fine condition, essentially as screen-worn. **$3,000 – $5,000**






**1014. Prop dynamite and timer from *Addams Family Values*.** (Paramount, 1993) Prop bomb of many sticks of "dynamite" with antique-type brass alarm clock timer, fashioned by Joan Cusack as "Debbie Jellinsky" and given to her beau Uncle Fester as a Christmas present, in an attempt to kill him. Glue loose on most of the sticks which bound them, otherwise Fine as screen-used. **$600 – $800**



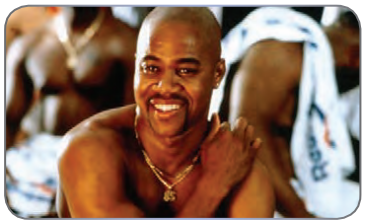


**1016. Prop Bob-omb from *Super Mario Bros.*** (Buena Vista, 1993) This prop Bob-omb is crafted from a hand-painted and decorated TOMY wind-up walking toy. Hand-painted in matte grey to appear like a cannonball with applied eyes and string fuse on the crown. Used by Bob Hoskins "Mario" during his showdown with Dennis Hopper "King Koopa." **$600 – $800**






**1015. Sylvester Stallone "Gabe Walker" jacket from *Cliffhanger*.** (Carolco, 1993) Sylvester Stallone "Gabe Walker" signature yellow pullover windbreaker festooned with numerous vintage-style climbing patches on the chest and sleeves. Zipper front closure, zipper front pocket and stowable hood within the collar. Men's size Large. **$600 – $800**






**1017. Cuba Gooding, Jr. gold chain and other props from *Jerry Maguire*.** (TriStar, 1996) A collection of props from *Jerry Maguire* including Cuba Gooding, Jr. "Rod Tidwell's" gold chain, First Class United Airlines round trip tickets from Miami to LA, "While You Were Out" office memos, business card wallet with Jerry and Bob Mohr's business cards, Jerry's return address labels, personal "SMI" stationery with handwritten notes, press box passes, NFL draft pass and "Calvin Nack" (played by Brent Barry) Utah Jazz trading card. **$600 – $800**




**1018. Police car from *RoboCop 3*.** (Orion, 1993) 1986/87 Ford Taurus OCP Detroit police car used in the filming of *RoboCop 3*. The car is painted flat black with black steel wheels, a Whelen police light bar with rocker control switches on the dashboard. The odometer has an indicated 18,445 miles and is fitted with a laptop computer mounted to the center console, Motorola CB radio with trunk mounted aerial and custom installed cage between the front and rear seats. It exhibits some decals on the windshield and faux bullet hit stickers along the driver's side likely added later. This car was raffled by Dark Horse Comics at the 1992 San Diego Comic Con and a window decal states this is the last surviving police car from the film. Includes four RoboCop comic books. Special shipping arrangements will apply. **$10,000 – $12,000**



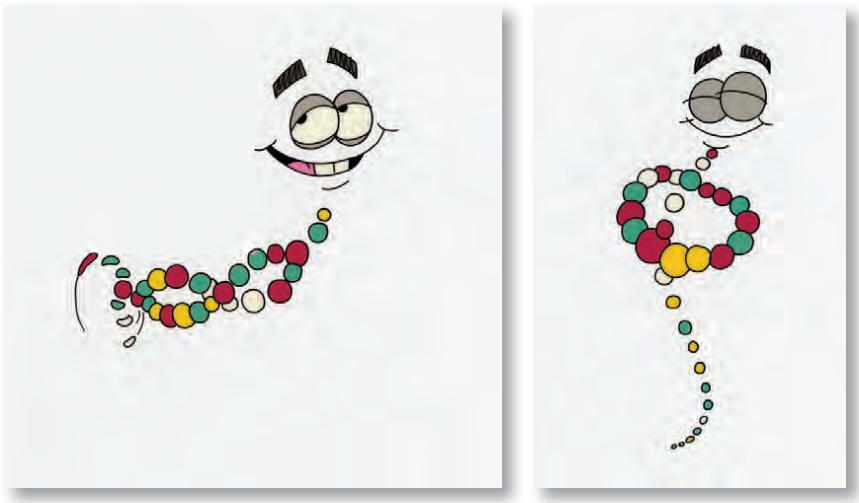


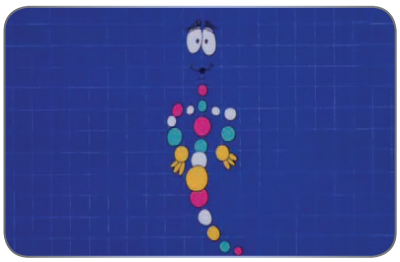


**1019. Peter Weller's stunt double mask from *RoboCop*.** (Orion, 1987) Latex mask worn by Peter Weller's stuntman while wearing the RoboCop suit. Features faux metal appliances on the sides and Velcro rear closure at the rear. Made from Weller's life cast and acquired directly from the stuntman on the film. Exhibits slight toning and tiny cracks along the eyes. **$400 – $600**




**1020. Complete Peter Weller "RoboCop" costume from *RoboCop*.** (Orion, 1987) In this classic sci-fi action film, Peter Weller plays police offer "Alexander James Murphy" who is brutally murdered and subsequently re-created as the super-human cyborg, "RoboCop." This iconic costume is constructed of fiberglass resin that is completely hand-painted and detailed to appear like weathered metal. It comprises the distinctive helmet, breastplate, pauldrons (shoulder/upper arm armor), cuisses (thigh armor), greaves with faux shock absorbers on the back, and shoes. The foam rubber gloves and leg under-suit visible at the knee-joints exhibit deterioration and are in need of restoration. The helmet is stamped "OCP Police 001" and the left thigh bears an "OCP" plaque. The costume is mounted on a full-size male mannequin that makes for an impressive display measuring 72 in. tall. Special shipping arrangements will apply. **$10,000 – $12,000**





**1021. "Mr. DNA" pair of animation cels and layout drawings from *Jurassic Park*.** (Universal, 1993) Pair of original production cels of "Mr. DNA" from the cartoon played for the visitors of Jurassic Park. Features two hand-painted cels (no backgrounds) and a pair of corresponding production layout drawings accomplished in graphite and colored pencil on leaves of 9 in. x 12 in. animation paper. **$300 – $500**




**1022. Pteranodon maquette from *Jurassic Park III*.** (Universal, 2001) ¼ scale approved sculpt used at ILM for computer reference in the making of the film. The sculpt was done and painted at Stan Winston Studio. Constructed of resin and meticulously hand-painted with airbrushed highlights and other details by the same Stan Winston Studio artists who created the full-size figure for the film. Wingspan measures 55 in. wide x 19 in. long and mounted on a steel support rod attached to a wooden base with Stan Winston Studio sticker. Special shipping arrangements will apply. Perfect for display. **$4,000 – $6,000**



**1023. Velociraptor arm from *Jurassic Park III*.** (Universal, 2001) Velociraptor arm/claw most likely on one of the animatronic arms. Created by Stan Winston Studio of foam latex and completely hand-painted. It measures 17 in. long x 12 in. wide and is mounted on a custom Plexiglass base for display. **$600 – $800**








**1024. Natasha Henstridge "Sil" maquette by Tom Burman from *Species*.** (MGM, 1995) This amazing "Sil" maquette made by Tom and Bari Burman was conceived before Boss Film convinced the filmmakers they should go with a visual effects house since Sil was mostly a digital creation. The Burmans' take in many ways is superior to what is seen on film. Constructed of resin and completely hand-painted and detailed with iridescent paint scheme. Stands 18 in. tall on base. **$2,000 – $3,000**



**1025. Original screen-used stop-motion slave puppet from *Tales from the Hood*.** (Savoy, 1995) Hero animatronic stop-motion slave puppet and the featured character from the segment that stars Corbin Bernsen as the white supremacist, "Duke Metger," that gets his comeuppance. This hero puppet is visible in the sequence where it jumps from the chandelier and starts biting Corbin Bernsen. Resin head with articulated mouth and body is aluminum ball-and-socket armature covered in foam latex. Retains the attached cable and lever for operating the mouth. Foam latex is brittle and exhibits chipping and loss at the fingers and arms. Measures approx. 13 in. tall. **$1,000 – $1,500**








**1026. Mel Gibson "William Wallace" hero Claymore from *Braveheart*.** (Paramount, 1995) This is Mel Gibson "William Wallace's" hero Claymore used in the thrilling battlefield sequence fighting the British soldiers. It features a special effects blade with retractable tip as well as a solid metal blade, which can be easily interchanged by screwing to the hilt. Accompanied by the original sturdy wooden production-made transport case measuring 63 in. x 17 in. x 5 in. The impressive weapon measures a full 60 ½ in. long and is detailed with a leather wrapped grip and blade shoulder. Includes a LOA from Nick Allder, chief of special effects on the film. An incredible, instantly recognizable hero weapon from this modern classic. **$20,000 – $30,000**






**1027. Tom Hanks "Forrest Gump" hat from *Forrest Gump*.** (Paramount, 1994) Studio distressed red baseball cap with "Bubba Gump Shrimp Co." logo patch worn by Tom Hanks as "Forrest Gump." When Robin Wright "Jenny Curran" declines his marriage proposal, while sitting on the porch the next day he decides "that day, for no particular reason, I decided to go for a little run." Forrest's "little run" took him from coast to coast and into the national spotlight once again. This hat is visible in the later stages of the running sequence and exhibits minor soiling and wear representing his arduous trip across country. Handwritten in black ink inside the hatband, *"2nd Stage #3."* A fantastic and iconic wardrobe item from one of the most memorable scenes of the film. Acquired from Paramount in the mid-1990s, as were all the other items from this film, and provenance is impeccable. **$6,000 – $8,000**








**1028. Tom Hanks "Forrest Gump" navy sport jacket with table tennis patch from *Forrest Gump*.** (Paramount, 1994) While recuperating in the military hospital, Tom Hanks as "Forrest Gump" discovers he has an amazing talent for ping pong/table tennis, first playing as a demonstration for wounded veterans and then competing nationally against the Chinese. His exploits landed him on the *Dick Cavett Show* opposite John Lennon where he wears this double-breasted blue blazer with United States Table Tennis Association patch on the left breast pocket and features a full silk satin red and blue star lining. In Excellent screen-worn condition. **$6,000 – $8,000**



**1029. Michael Connor Humphries "Little Forrest" boy's short-sleeve button-up shirt from *Forrest Gump*.** (Paramount, 1994) Sky blue cotton with light plaid chest boy's button-front short-sleeve shirt, designed by Joanna Johnston for Michael Connor Humphries as "Little Forrest" in *Forrest Gump*. (Note: this is a custom hand-made garment, uncommon for productions this recent). Worn for little Forrest's first day at school, when he meets the first, and only, love of his life Jenny (played as a child by Hanna Hall) on his first school-bus ride, and again for the scene where Jenny inspires him to break free of his leg braces and "Run, Forrest, Run!". Light soiling around collar, else Very Fine condition, essentially as screen-worn. **$1,000 – $1,500**







**1030. Tom Hanks "Forrest" navy pullover with table tennis patch from *Forrest Gump*.** (Paramount, 1994) U.S. Table Tennis Association official "Van Heusen" navy acrylic V-neck pullover with red, white, and blue neckline motif, designed by Joanna Johnston for Tom Hanks as "Forrest Gump", and worn when he joins Gary Sinise "Lt. Dan" at a bar for New Year's eve, and Dan promises in jest to be his first mate on Bubba's shrimp boat, and later when he refuses the sexual advances of a bar girl. Very Fine condition, essentially as screen-worn. **$2,000 – $3,000**



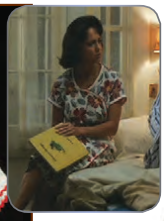
**1032. Robin Wright Penn "Jenny" hippie dress and silk parchment shirt from *Forrest Gump*.** (Paramount, 1994) Persian-rug patterned woven wrap-dress and parchment silk shirt designed by Joanna Johnston for Robin Wright Penn as "Jenny" in *Forrest Gump*. Worn during her hippie days living on a commune, and hitch-hiking in the rain. Very Fine condition, essentially as screen-worn. **$2,000 – $3,000**



**1031. Tom Hanks "Forrest" Nike running shoes from *Forrest Gump*.** (Paramount, 1994) Vintage-styled ca. 1975 Nike white leather running shoes with red "swoop" and blue sole inserts, as Tom Hanks "Forrest Gump's" signature footwear for the last third of the film, after the love of his life Jenny has given him a pair. This is a "beauty" pair from the beginning of his long, long run, and from shots around the house, with only minimal soil on soles from screen-use, and mismatched strings, likely intentional. Accompanied by a pair of distressed "Wigwam" cotton socks from the early stages of his run. Both items sourced by designer Joanna Johnston for Tom Hanks as "Forrest Gump". Acquired from Paramount in the mid-1990's, as were all the other items from this film, and provenance is impeccable. Very Fine condition, essentially as screen-worn. **$3,000 – $5,000**





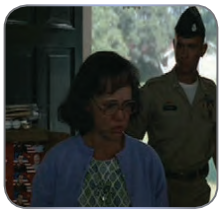


**1033. Sally Fields "Mrs. Gump" floral dress from *Forrest Gump*.** (Paramount, 1994) Simple cotton floral-print day dress designed by Joanna Johnston for Sally Field as "Mrs. Gump" in *Forrest Gump*. Worn early in the film while Forrest is still a boy, when she is reading *Curious George* to him in bed and Forrest wonders if his father will ever return from "vacation". Very Fine condition, essentially as screen-worn. **$1,500 – $2,500**





**1034. Sally Fields "Mrs. Gump" dress and apron from *Forrest Gump*.** (Paramount, 1994) Green, purple and blue silk "tic-tac-toe" print dress with pink and wine-berry cotton kitchen apron, designed by Joanna Johnston for Sally Field as "Mrs. Gump" in *Forrest Gump*. Worn early in the film when the Gumps start taking in an endless revolving door of lodgers, including a young Elvis Presley, who Forrest teaches to move his legs and hips in that special way. Very Fine condition, essentially as screen-worn. **$2,000 – $3,000**









**1035. Sally Fields "Mrs. Gump" pair of sweaters, gloves, and purse from *Forrest Gump*.** (Paramount, 1994) Green and lavender off-the-rack sweaters (1 each), crème felt gloves, and brown leather purse, all sourced by Joanna Johnston for Sally Field as "Mrs. Gump" in *Forrest Gump*. Gloves worn at beginning of film leaving the doctor's office; purse is from Forrest's college graduation; Lavender sweater is worn when Forrest comes home from the military and his mother tries to persuade him to endorse products for his table-tennis fame. Very Fine condition, essentially as screen-worn. **$800 – $1,200**



**1036. Tom Hanks "Forrest" button down shirt from *Forrest Gump*.** (Paramount, 1994) "Venice Custom Shirts" hand-tailored cotton short-sleeve button-front summer shirt, sourced by designer Joanna Johnston for Tom Hanks as "Forrest Gump". Worn when Forrest gets the mail with the letter from Apple (some "fruit company" in his words) telling him he doesn't have to worry about money anymore, again later when Jenny gives him his first pair of Nike running shoes, and again when Jenny leaves him and he starts his very, very long run. Very Fine condition, essentially as screen-worn. **$1,000 – $1,500**



**1038. Tom Hanks "Forrest" pastel-striped white cotton button down shirt from *Forrest Gump*.** (Paramount, 1994) Off-the-rack vintage "John L. Ashe" short-sleeve summer-print cotton shirt, sourced by designer Joanna Johnston for Tom Hanks as "Forrest Gump". Worn when Forrest arrives at University in the middle of George Wallace's attempt to block black students from integrating, and again much later, when Jenny comes home to him to recover from her fast life. A little soiling and wear, and pastel stripes have faded from screen appearance, generally Very Good condition. **$1,000 – $1,500**



**1037. Tom Hanks "Forrest" brown shoes, pants, 2 pair of socks and underwear from *Forrest Gump*.** (Paramount, 1994) Cotton khaki "chino" cuffed slacks designed by Joanna Johnston for Tom Hanks as "Forrest Gump" (Note: this is a custom hand-made garment, uncommon for productions this recent). Together with high-top juvenile-styled leather shoes (custom-lasted), tan cotton socks with stripes screened on, and white cotton briefs worn when Forrest arrives at Jenny's University in the middle of a rainstorm, interrupts her date, and is welcomed into her shared dorm-room. Shoes are marked inside "Par. F.G." for "Paramount Forrest Gump". Generally Fine condition, essentially as screen-worn. **$1,000 – $1,500**



**1039. Tom Hanks "Forrest" striped polo shirt from *Forrest Gump*.** (Paramount, 1994) Vintage "J.C.Penney's Towncraft" blue striped polo shirt, sourced by designer Joanna Johnston for Tom Hanks as "Forrest Gump". Worn just after Jenny has married him and they walk with their son up the driveway, again when Forrest is tearing down Jenny's house, and then fishing with Forrest Jr.; Very Fine condition, essentially as screen-worn. **$1,000 – $1,500**

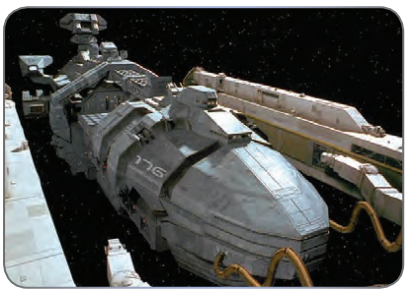




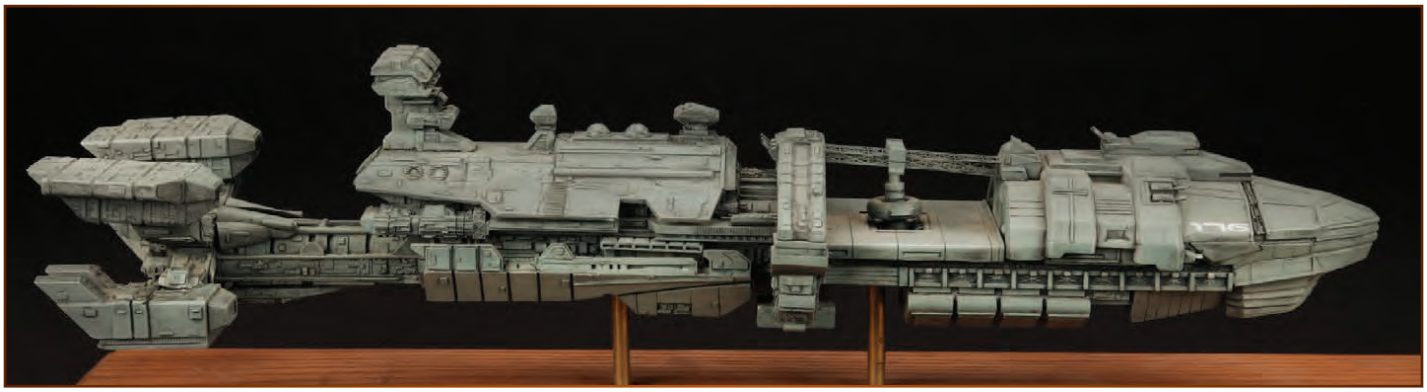


**1040. Kirsten Dunst "Claudia" doll from *Interview with the Vampire: The Vampire Chronicles*.** (Warner Bros., 1994) Victorian-style doll which belonged to Kirsten Dunst's character, "Claudia," the troubled vampire who was forever trapped in a child's body. In the film, she had a collection of dolls created in her likeness – one presented to her each year on the date of her "birth into darkness." The doll features a hand-painted porcelain head and porcelain hands and is dressed in green striped dress with plaid ribbon trim and embroidery trim. Mounted to a wooden base and perfect for display. Measures 20 ½ in. tall. Includes a Warner Bros. COA. **$600 – $800**





**1041. John Travolta "Sean Archer" costume from *Face/Off*.** (Paramount, 1997) Dark blue three-piece suit by Dominic Gherardi Custom Tailoring worn by John Travolta as "Sean Archer" during the opening sequence of the film and during the thrilling chase scene attempting to interscept Nicholas Cage "Castor Troy's" private jet. All three pieces with internal labels typewritten "John Travolta October 1996." Includes striped blue shirt by Anto Beverly Hills with sewn-in internal label, "J T Nov. 1996" and dark blue tie. With handwritten costumer tags, *"Archer Chg #4 'Face Off.'"* Excellent condition. **$1,000 – $1,500**



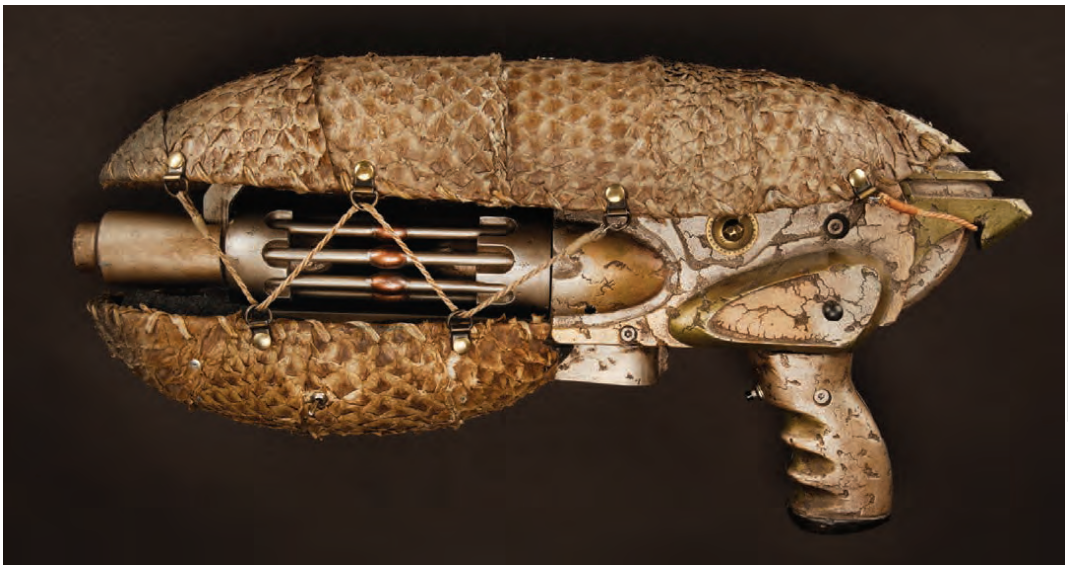
**1042. Rodger Young spaceship production maquette from *Starship Troopers*.** (TriStar, 1997) Production maquette of the Rodger Young spaceship from Starship Troopers. Constructed of cast resin and styrene scaffolding. Completely hand-painted and detailed with weathering effect. It measures 19 in. long x 5 in. wide (at engines) and mounted to a wooden display stand measuring 6 in. tall on base. A beautifully-made and impressively detailed maquette from the production. **$2,000 – $3,000**





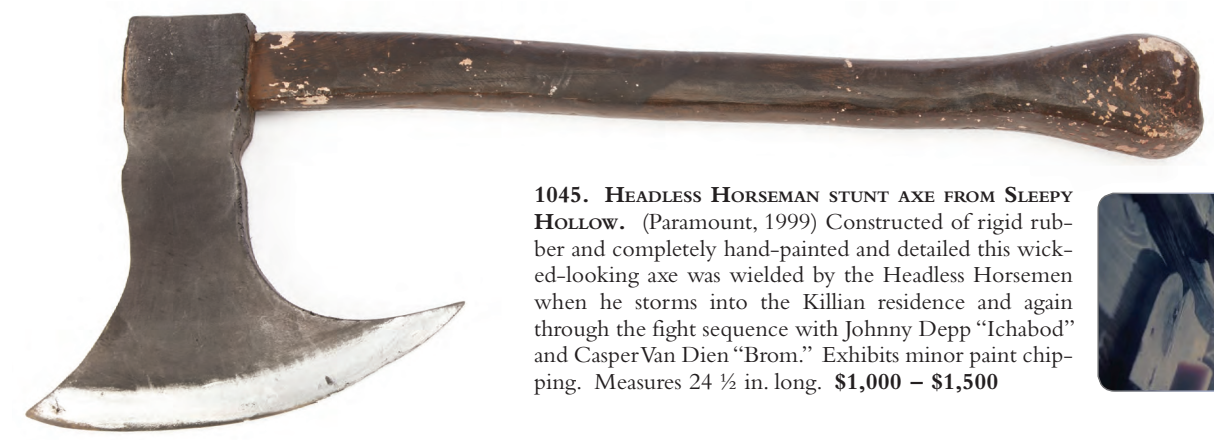



**1043. Complete Michael Clarke Duncan "Bear" astronaut suit and charging station from *Armageddon*.** (Touchstone, 1998) Complete hero asteroid suit made with heavy grey canvas and comprised of pants, vest, under tunic, boots, belt with batteries, gloves, neck ring for helmet attachment and helmet. All components are labeled "Bear," the nickname of the character played by Michael Clarke Duncan in *Armageddon*. The chestpack, backpack and helmet illuminate. The backpack has internal fans that provide ventilation for the helmet. A 12V power adapter to hook the suit up to a wall outlet is included. Comes with a series of five battery chargers mounted on a wooden base measuring 40 in. x 13 in. The suit is extremely heavy. Complete space suits from *Armageddon* are almost impossible to find, and a "functional" matched hero suit (all components from the same character/costume) is extremely rare. **$10,000 – $15,000**





**1044. Prop functioning gun from *Galaxy Quest*.** (DreamWorks, 1999) Impressively detailed prop gun used by one of Sarris' henchmen in *Galaxy Quest*. This distinctive looking weapon is constructed of faux basketwoven pods and internals of cast resin, completely hand-painted and detailed. It features a rotating internal barrel actuated by a discrete toggle switch on the lower left. A small button on the handle would illuminate a small light in the barrel, not currently working. Measures 19 in. long. **$2,000 – $3,000**



**1045. Headless Horseman stunt axe from Sleepy Hollow.** (Paramount, 1999) Constructed of rigid rubber and completely hand-painted and detailed this wicked-looking axe was wielded by the Headless Horsemen when he storms into the Killian residence and again through the fight sequence with Johnny Depp "Ichabod" and Casper Van Dien "Brom." Exhibits minor paint chipping. Measures 24 ½ in. long. **$1,000 – $1,500**





**1046. Hunter-Gratzner maquette from Pitch Black.** (Gramercy, 2000) 1:96 scale design study maquette of the Merchant Vessel, Hunter/Gratzner created for use as a three dimensional version of the designs of the ship and also for video animatic shot with a lipstick camera of the crash sequence. Hand-sculpted of urethane foam, detailed with styrene and pinned together with brass tubes and dissembles to represent each portion of the jettison sequence in the film. Hand-painted by New Deal Studios co-founder Matthew Gratzner. This impressively detailed model measures 29 ½ in. long and is mounted to a MDF display stand with applied "Hunter/Gratzner Industries, Inc." label, the company responsible for the film's miniature special effects. Includes a Hunter/Gratzner COA. **$2,000 – $3,000**







**1047. Dwayne Johnson "Scorpion King" shield and sword from *The Scorpion King*.** (Universal, 2002) Distinctive shield with large scorpion protruding and stinger wielded by Dwayne Johnson as the "Scorpion King." Constructed of dense rubber and tail of fiberglass resin, painted gold to look like ancient hand-hammered metal. Together with a scimitar-style sword with metal blade with rubberized coating and hand-painted gold. Sword exhibits some wear from production use, shield lacks arm straps on the back. **$2,000 – $3,000**





**1048. Screen-used "Wilson" used in the escape sequence from *Cast Away*.** (DreamWorks, 2000) This iconic prop is Tom Hanks "Chuck Noland's" personified friend and only companion during the four years that he spends alone on the deserted island. This Wilson volleyball plays a major role in Noland's survival and is one of the key plot devices in the film. This Wilson ball is visible in the scene where "Noland" lashes it to his raft before setting sail in an attempt to return to civilization. The studio distressed ball features the faux bloody handprint and eyes drawn on with crude stitching through the "hair." Measures 7 in. in diameter and 10 ½ in. tall. Includes 3 Polaroids of the completed Wilcolor photographs of the prop department on location with Wilson volleyballs and raft under construction, housed in a *Cast Away* wrap party folder, with map of Monu Riki island, Fiji where it was filmed, cast & crew list and other ephemera from the production. **$10,000 – $12,000**








**1049. Spider-Man costume display signed by Stan Lee.** Limited edition life-size Spider-Man replica that was made for Blockbuster Video and exhibited at stores for the 2002 film premiere. The figure stands approximately 5 ft. 6 in. tall and is posed in his classic web slinging position. The trademark Spandex suit is covered in a complex web of grey rubber, and is signed on the right thigh by legendary Spider-Man creator, Stan Lee. Exhibits minor cracking to the plastic webbing; otherwise, Excellent condition. Stands on a sturdy steel base with descriptive plaque. Special shipping arrangements will apply. **$4,000 – $6,000**

**1050. PreCrime stunt jetpack from *Minority Report*.** (TCF, 2002) Highly detailed stunt PreCrime jetpack constructed from rubber and metal thruster components, a milled aluminum belt buckle fastener, a rubber handgrip on a metal cable and topped by a carbon fiber wing. Completely hand-painted and detailed. The jetpack is wired for illumination at the side of the wings, but is currently not operational and could be easily repaired. Sits on a custom display stand with illuminating film title letters along the base. A very impressive prop from this imaginative film. **$4,000 – $6,000**










**1051. James Marsden "Cyclops" hero full screen-worn costume and visor from *X-Men 2*.** (TCF, 2003) This is James Marsden's primary hero "Cyclops" screen-worn leather battle suit including leather jacket (complete with twin-button-release "X-buckle"), leather pants, hero battle visor and boots. Cyclops' signature visor is created of resin painted gray and silver with detailed "X" insignia and fixed circular beam adjusters on the sides. The single, horizontal lens is crafted from red reflective material used in making high quality sunglasses. At the end of the film's production, James Marsden was given this costume by Bryan Singer and Tom DeSanto, the film's director and producer. Marsden later gifted this ensemble to the consignor. Displayed on the actual anthropometric mannequin (built by digitally scanning Marsden's body) used to create the costume for a perfect fit and topped with a model of Marsden's head digitally rendered in polyurethane following the 3-D scan. This fantastic piece is mounted on a base and includes a display placard hand-signed by James Marsden and well as a signed 8 in. x 10 in. photograph of Marsden wearing this costume. Stands approx. 75 in. (on 3 in. base). One could not find a finer example of a complete hero X-Men costume, especially with such fantastic provenance. **$30,000 – $50,000**



**1052. Bob Newhart "Papa Elf" complete costume from *Elf*.** (New Line, 2003) Complete Bob Newhart "Papa Elf" hero costume consisting of a fur trimmed green coat with green leather piping and gold and green floral/reindeer embroidery down the front. Jacket with label typed "Mr. Newhart" and additional collar label typed "Newhart." Includes wide black leather belt with metal buckle handwritten *"Mr. Newhart,"* yellow leggings with typed Carelli label "Mr. Newhart," distinctive black leather curl-toe shoes handwritten *"Hero BN"* inside, black suspenders, and pointed hat with satin band with internal Carelli Costumes label typed "Mr. Newhart." A fantastic and iconic hero costume from this holiday favorite. Includes a New Line COA. **$8,000 – $12,000**



**1053. Will Ferrell "Buddy" complete hero elf costume from *Elf*.** (New Line, 2003) Complete Will Ferrell "Buddy" hero costume consisting of a fur trimmed green coat with green leather piping and gold and green floral embroidery down the front. Jacket with Carelli Costume label typed "Mr. Ferrell." Includes wide black leather belt with metal buckle handwritten *"Mr. Farrell undersized belt,"* yellow leggings with typed Carelli label "Mr. Farrell," distinctive black leather curl-toe shoes handwritten *"Hero"* inside, and pointed hat with satin band and pink feather trim with internal Carelli Costumes label typed "Mr. Ferrell" and handwritten tag *"Buddy Hero 2."* Mounted on a custom-made mannequin for display. A fantastic and iconic hero costume from this holiday favorite. Includes a New Line COA. **$8,000 – $12,000**



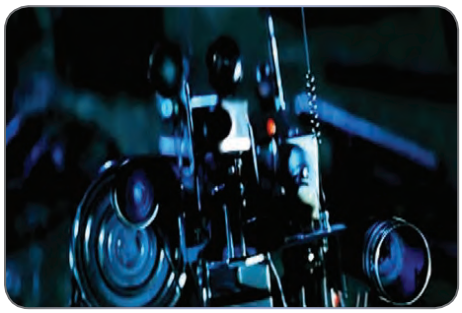





**1054. Elf book and the Puppy & Pigeon book from *Elf*.** (New Line, 2003) These two props are the main plot point of this modern Christmas classic. One, *The Puppy and the Pigeon*, is the incomplete book that Editor James Caan "Walter Hobbs" signs off on that through the course of the film leads him to finally put his family before his job. The other is an account of Will Farrell "Buddy Hobbs" adventures, *Elf: A Short Story of a Tall Tale*. Puppy book is a fully realized prop children's book with last two pages blank, and the *Elf* book features a full color dust jacket with portrait of Ferrell on the front flap but the book underneath is an actual children's book titled, *The Sandcastle* by M.P. Robertson. **$500 – $700**

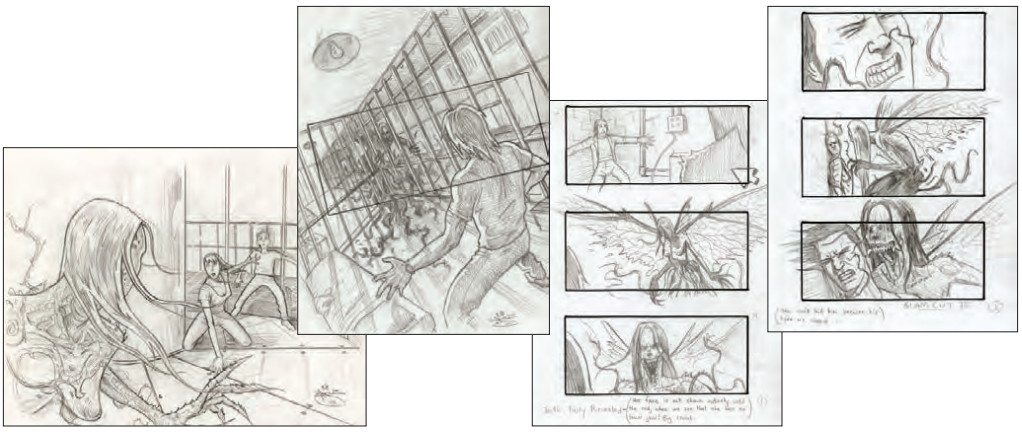


**1056. Jeff Bridges "Charles Howard" top hat from *Seabiscuit*.** (Universal, 2003) Beautiful black fur top hat by Pieroni Bruno of Italy and worn by Jeff Bridges as "Charles Howard" in *Seabiscuit*. Size 7.5 and handwritten on the inside label, "Jeff Bridges." **$400 – $600**

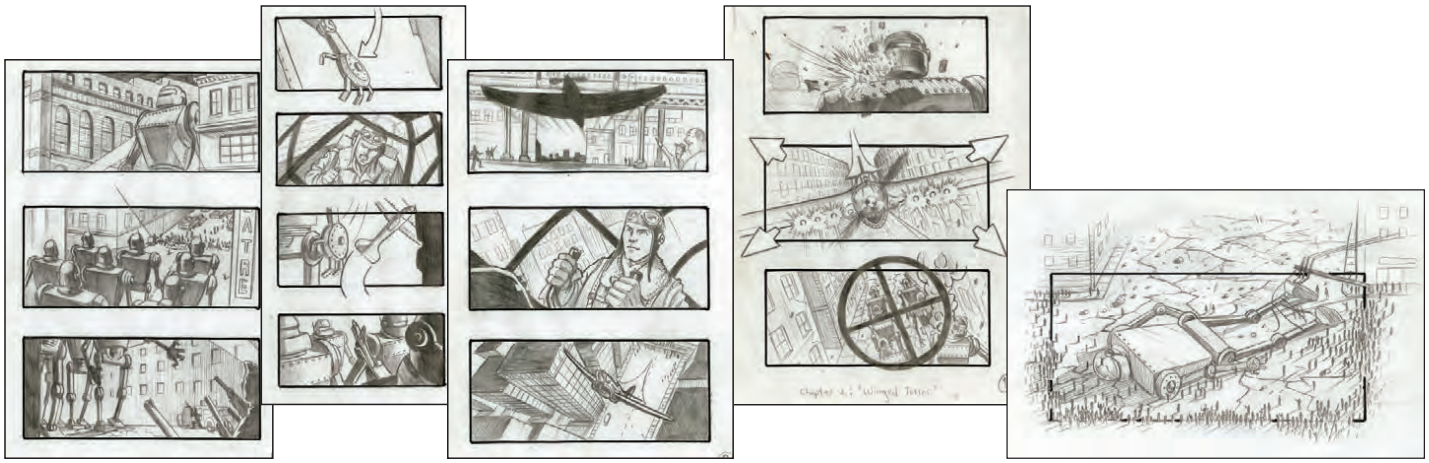


**1055. Prop remote sniper rifle with controls from *Mission: Impossible III*.** (Paramount, 2003) Impressively detailed Barrett 50 cal. sniper rifle from *Mission: Impossible III*. The barrel is constructed of fiberglass resin, mounted on a heavy steel bracket with attached scopes, an adjustment wheel for barrel elevation, faux antenna, boxes wired with toggle switches to illuminate red lights, and magazine with opening door to reveal bullets. It sits on a heavy steel tripod. Additional electronics cables present but untested. The gun measures a full 55 in. tall x 47 in. long x 40 in. wide at tripod legs. Special shipping arrangements will apply. **$2,500 – $3,500**





**1057. Original 100+ pages of storyboard artwork from *Darkness Falls*.** (Columbia, 2003) 100+ pages (most 3 panels to a page) of original storyboard artwork by artist Jesse D'Angelo accomplished in pencil on 8 ½ in. x 11 in. leaves of illustration paper. Comprises a nearly complete sequence of the film with many key scenes and including several wonderfully rendered full page images of the fearsome Tooth Fairy. Includes 10 production Xeroxes of Steve Wang creative designs for the creature and color 8 x 10 in. photos of the Tooth Fairy costumes. From the collection of the artist. **$600 – $800**

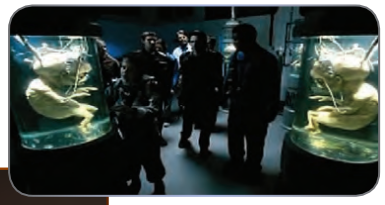


**1058. Original 100+ pages of conceptual and storyboard artwork for *Sky Captain and the World of Tomorrow*.** (Paramount, 2004) 100+ (30 pages of concepts, 77 pages of storyboards, 4 panels/page) of original artwork by artist Jesse D'Angelo accomplished in pencil on 8 ½ in. x 11 in. leaves of illustration paper. Comprising Chapters 1 "Mechanical Monsters" and 2 "Winged Terror" and featuring key scenes from this imaginative film. Concepts include character ideas, various helicopter, transport and weapon designs. A fantastic group of original artwork. **$800 – $1,200**





**1059. Doug Jones "Silver Surfer" facial appliance from *Fantastic Four*.** (TCF, 2007) Foam latex facial appliance worn by Doug Jones in his role as the "Silver Surfer." Completely hand-painted and detailed and mounted on a custom display stand with discrete switch that illuminates the film title letters on the base. Inscribed and signed in black ink by Doug Jones, "To Jo, You're my Super Hero! Doug Jones, S. S." Exhibits slight loss of silver paint at the chin and neck from production use; otherwise, Excellent condition. **$2,000 – $3,000**





**1060. Baby zombie puppet from *Return of the Living Dead: Necropolis*.** (Aurora, 2005) Gruesome baby zombie puppet constructed of silicone over a steel armature, completely hand-painted and detailed in a sickly pallor and featuring an enlarged head. These zombie baby puppets were visible submerged in tanks of liquid and suspended by the resin cranium device with metal screws penetrating the skulls. Measures 19 in. long. **$1,000 – $1,500**









**1061. Ivana Baquero "Ofelia's costume from *Pan's Labyrinth*.** (Estudios Picasso, 2006) Moss-green raw silk girl's jumper dress with sienna lace trim, designed by Lala Huete for Ivana Baquero as "Ofelia" in Guillermo del Toro's brilliant, very adult children's fairy tale *Pan's Labyrinth*. Worn for the duration of Ofelia's foray into the cave beneath the magic tree, where she tricks the giant toad into relinquishing the key to Pan's Labyrinth. Excellent condition, as screen-worn. **$2,000 – $3,000**

**1063. Naomie Harris "Tia Dalma" locket from *Pirates of the Caribbean: Dead Man's Chest*.** (Walt Disney, 2006) This locket is one of the key plot points of the film. This is Naomie Harris "Tia Dalma's" heart-shaped crab locket and provides the allusion to the connection that both she and Bill Nighy "Davy Jones" share, which leads to the eternal curse intertwining them. This beautifully crafted locket is cast in solid plastic for scenes requiring lots of action or possibility of water damage, beautifully painted and detailed to resemble metal. Measures 2 ¼ in. wide x 2 ¾ in. long. **$1,000 – $1,500**





**1062. Pair of stunt fighting swords from *Hellboy II: The Golden Army*.** (Universal, 2008) Pair of highly detailed stunt rubber fighting swords used in the final battle sequence between Ron Perlman "Hellboy" and Luke Gos "Prince Nuada." Completely hand-painted and detailed. They measure 33 ½ in. long and 30 in. long. **$1,200 – $1,500**



**1064. Nicholas Cage "Johnny Blaze" custom Buell X1 Lightning jump bike from *Ghost Rider*.** (Columbia, 2007) Custom Buell X1 Lightning jump bike from *Ghost Rider* prepared and modified by Texan Transport Pty Ltd. of Australia and used by "Johnny Blaze" during the thrilling daredevil stunt jumps in *Ghost Rider*. Every component on the bike has been customized, replaced or modified and features a nitrous tank fitment, extensive chrome throughout the engine, chrome rims and Michelin Anakee adventure sport tires. Bike is street legal and registered in the state of Nevada. Special shipping arrangements will apply. **$10,000 – $12,000**



**1065. Mummified child puppet from *The Haunting in Connecticut*.** (Lionsgate, 2009) Mummified child puppet visible when the wall crumbles to reveal it packed with these gruesome dolls. Constructed of polyfoam, wrapped in studio-distressed rags that feature some scorching, and a hand-painted head carved with Latin words and topped by a blond wig. Measures 53 in. long. Includes an LOA from Masters FX, Inc. Special shipping arrangements will apply. **$800 – $1,200**












**1066. Brad Pitt "Lt. Aldo Raine" hero military costume from *Inglourious Basterds*.** (Universal, 2009) Dark green wool military jacket with metal rank bars on the shoulders and USA/Canada arrowhead insignia patch on the left shoulder. Together with dark green military cargo pants. Worn by Brad Pitt in his memorable role as "Lt. Aldo Raine" during the opening sequence of the film when we first see him addressing the troops. Jacket with Hero Collection (Po) Ltd. costumer labels and internal label handwritten, *"102-87."* Excellent condition, as screen-used. **$8,000 – $12,000**

**1067. Hero Max Records "Max" costume from *Where the Wild Things Are*.** (Warner Bros., 2009) Max Records in his role as "Max" wore this distinctive hero fuzzy white footie pajamas and hat with ears and attached metal wire "whiskers" throughout the imaginative film adaptation of Maurice Sendak's famous children's story. The costume has an attached faux fur tail and is studio distressed to appear grimy and lived-in. The costume is mounted on a custom form and display with a bed of leaves on the wooden base. Base is wired for illumination with a European plug and will need to be modified to 120V. A beautifully made costume on an impressive display measuring a full 67 in. tall. Special shipping arrangements will apply. **$8,000 – $12,000**







**1068. Shield, bow and sword from *Prince of Persia*.** (Walt Disney, 2010) Collection of prop weapons from Prince of Persia including stunt rubber sword in handcrafted leather scabbard, wooden bow in handcrafted leather holster, attached leather quiver and hand-painted fiberglass shield with metal detailing. A finely crafted group of weapons from this modern epic. **$300 – $500**





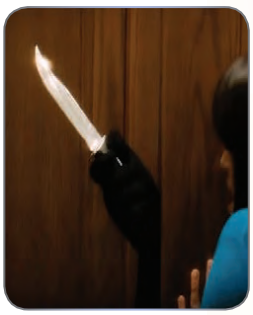


**1069. Toy Identity Disk signed by the principal cast members of *Tron: Legacy*.** (Walt Disney, 2010) Disney/Spin Master Ltd toy Identity Disk released as tie-in merchandise with the release of *Tron: Legacy*. Signed by the principal cast members including: Jeff Bridges, Garrett Hedlund, Bruce Boxleitner, Michael Sheen, concept artist Phil Saunders, Beau Garrett, and others. Measures 9 in. in diameter. **$400 – $600**





**1070. Ghostface barn scene costume from *Scream 4*.** (Dimension Films, 2011) Signature costume worn by Ghostface during the barn scene including the distinctive "Scream" mask and long black robe. Latex mask has studio bloodstain at the left eyebrow. Excellent condition, as screen-used. **$800 – $1,000**






**1071. Hero killer knife from *Scream 4*.** (Dimension Films, 2011) Hero metal Buck 119 knife with metal blade. Wielded by the killer in this popular series. Knife measures 10 ½ in. long and includes a Buck leather sheath. **$1,200 – $1,500**









**1072. Kristen Wiig "Annie" bridesmaid dress, shoes and earrings from *Bridesmaids*.** (Universal, 2011) Bridesmaid costume ensemble worn by Kristen Wiig as "Annie" in *Bridesmaids*, including a dress of lilac satin with chiffon trim at the bust, matching BCBGMAXAZRIA stiletto pumps (size 8B/38), and faux pearl earrings. Dress with internal label handwritten, *"Kristen."* Shoes exhibit slight scuffs; else, as screen-worn. **$600 – $800**



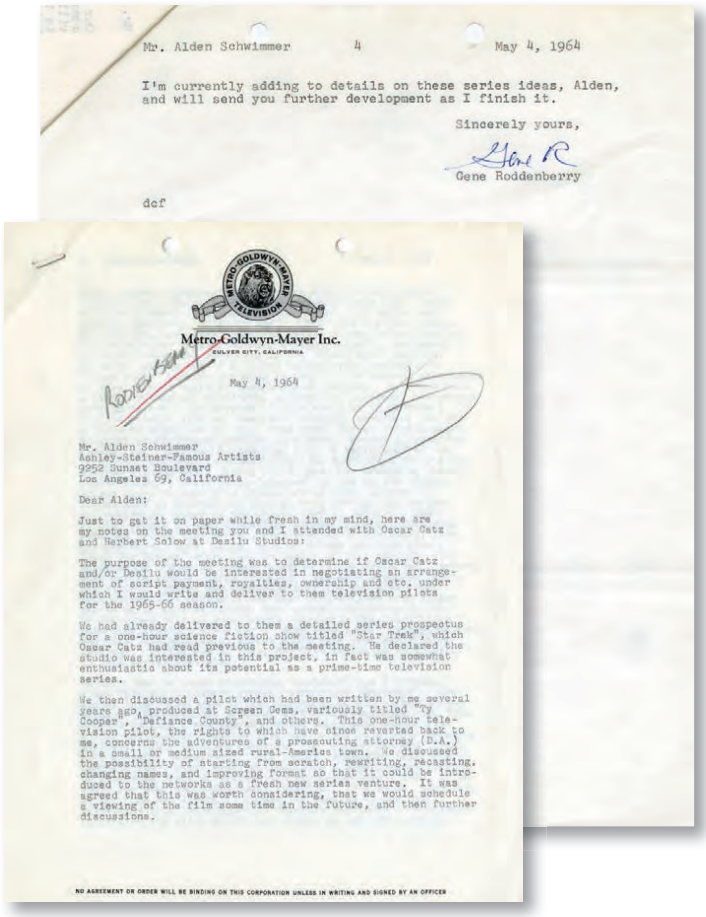


**1074. Jason Flemyng "Azazel" devil knife from *X-Men: First Class*.** (TCF, 2011) Wicked-looking prop knife of hard rubber completely hand-painted detailed to look like tarnished metal and featuring Griffins and demons, wire-wrapped hilt and demon face pommel. Wielded by Jason Flemyng as "Azazel" in *X-Men: First Class*. Blade measures 21 in. long. **$2,000 – $3,000**






**1073. Michael Fassbinder "Magneto" stunt Nazi dagger from *X-Men: First Class*.** (TCF, 2011) Stunt rubber dagger with Eagle hilt, Swastika and one side of the blade engraved with the German words "blut und ehre." Taken from one of Shaw's henchmen by Michael Fassbender as "Magneto" at the Villa Gessell sequence in Argentina. Completely hand-painted and detailed to appear incredibly realistic. Measures 12 in. long. **$1,000 – $1,500**



Mr. Alden Schwimmer 4 May 4, 1964

I'm currently adding to details on these series ideas, Alden, and will send you further development as I finish it.

Sincerely yours,

Gene R

Gene Roddenberry

dcf

Metro-Goldwyn-Mayer Inc.
CULVER CITY, CALIFORNIA

May 4, 1964

Mr. Alden Schwimmer
Ashley-Steiner-Famous Artists
9252 Sunset Boulevard
Los Angeles 69, California

Dear Alden:

Just to get it on paper while fresh in my mind, here are my notes on the meeting you and I attended with Oscar Catz and Herbert Solow at Desilu Studios:

The purpose of the meeting was to determine if Oscar Catz and/or Desilu would be interested in negotiating an arrangement of script payment, royalties, ownership and etc. under which I would write and deliver to them television pilots for the 1965-66 season.

We had already delivered to them a detailed series prospectus for a one-hour science fiction show titled "Star Trek", which Oscar Catz had read previous to the meeting. He declared the studio was interested in this project, in fact was somewhat enthusiastic about its potential as a prime-time television series.

We then discussed a pilot which had been written by me several years ago, produced at Screen Gems, variously titled "Ty Cooper", "Defiance County", and others. This one-hour television pilot, the rights to which have since reverted back to me, concerns the adventures of a prosecuting attorney (D.A.) in a small or medium sized rural-American town. We discussed the possibility of starting from scratch, rewriting, recasting, changing names, and improving format so that it could be introduced to the networks as a fresh new series venture. It was agreed that this was worth considering, that we would schedule a viewing of the film some time in the future, and then further discussions.

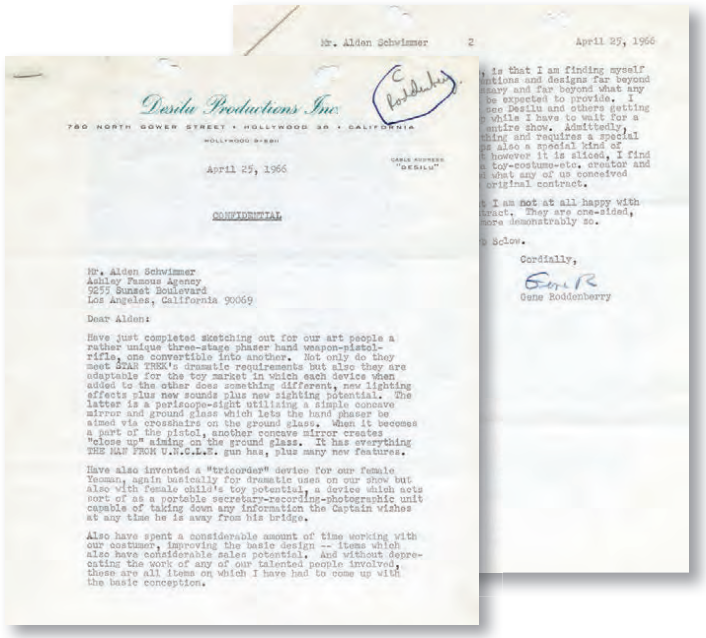
NO AGREEMENT OR ORDER WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

**1075. The Birth of *Star Trek*: Gene Roddenberry typed letter signed.** 4 pages, Typed Letter Signed, dated May 4, 1964, on Metro-Goldwyn-Mayer letterhead, written to writer/producer/agent Mr. Alden Schwimmer. Roddenberry writes (in part):

"Dear Alden: Just to get it on paper while fresh in my mind, here are my notes on the meeting you and I attended with Oscar Catz and Herbert Solow at Desilu Studios: The purpose of the meeting was to determine if Oscar Catz and/or Desilu would be interested in negotiating an arrangement of script payment, royalties, ownership and etc. under which I would write and deliver to them television pilots for the 1965-1966 season.

We had already delivered to them a detailed series prospectus for a one-hour science fiction show titled 'Star Trek', which Oscar Catz had read previous to the meeting. He declared the studio was interested in the project, in fact was somewhat enthusiastic about it potential as a prime-time television series."

Roddenberry goes on to write at length about two other series proposals he has ready to submit including a period drama set in turn of the 20th century London titled 'Piccadilly,' and a cliff-hanger western series titled "Quintard." He closes with, "Following this, it was agreed that Ashley-Steiner, representing me, and Desilu would begin discussing an arrangement and contract to determine whether or not we could arrive at terms under which would develop these three series, or some other combination for Desilu. I'm currently adding to details on these series, Alden, and will send you further development as I finish it. Sincerely yours, *Gene R.*" Roddenberry had some early writing credits prior to *Star Trek*, but it wasn't until 1966 when he created and produced *Star Trek*, that he found his voice in Hollywood. The two pilots were regarded as "cerebral" by the network, but once on the air, the series developed a loyal following and it continues to captivate audiences over 40 years after its inception. Phenomenal content and a wonderful association. A letter in which Roddenberry mentions making his pitch to the studio the earliest origins of the legendary Sci-Fi series that became synonymous with his name, and the production company that produced it for NBC-TV less than two years later. Original binder holes at the top; otherwise, Fine. **$3,000 – $5,000**



Mr. Alden Schwimmer 2 April 25, 1966

...is that I am finding myself ...entions and designs far beyond ...dary and far beyond what any ...be expected to provide. I ...see Desilu and others getting ...while I have to wait for a ...entire show. Admittedly, ...thing and requires a special ...as also a special kind of ...however it is sliced, I find ...a toy-costume-etc. creator and ...what any of us conceived ...original contract.

...I am not at all happy with ...tract. They are one-sided, ...more demonstrably so.

...Solow.

Cordially,

Gene R

Gene Roddenberry

Desilu Productions Inc.
780 NORTH GOWER STREET • HOLLYWOOD 38 • CALIFORNIA
HOLLYWOOD 9-1161 CABLE ADDRESS "DESILU"

April 25, 1966

CONFIDENTIAL

Mr. Alden Schwimmer
Ashley Famous Agency
9255 Sunset Boulevard
Los Angeles, California 90069

Dear Alden:

Have just completed sketching out for our art people a rather unique three-stage phaser hand weapon-pistol-rifle, one convertible into another. Not only do they meet STAR TREK's dramatic requirements but also they are adaptable for the toy market in which each device when added to the other does something different, new lighting effects plus new sounds plus new sighting potential. The latter is a periscope-sight utilizing a simple concave mirror and ground glass which lets the hand phaser be aimed via crosshairs on the ground glass. When it becomes a part of the pistol, another concave mirror creates "close up" aiming on the ground glass. It has everything THE MAN FROM U.N.C.L.E. gun has, plus many new features.

Have also invented a "tricorder" device for our female Yeoman, again basically for dramatic uses on our show but also with female child's toy potential, a device which acts sort of as a portable secretary-recording-photographic unit capable of taking down any information the Captain wishes at any time he is away from his bridge.

Also have spent a considerable amount of time working with our costumer, improving the basic design -- items which also have considerable sales potential. And without deprecating the work of any of our talented people involved, these are all items on which I have had to come up with the basic conception.

**1076. Gene Roddenberry typed letter signed.** 2 pages, Typed Letter Signed, dated April 25, 1966, marked CONFIDENTIAL, written to writer/producer/agent Mr. Alden Schwimmer. Roddenberry writes (in full):

"Dear Alden: Have just completed sketching out for our art people a rather unique three-stage phaser hand weapon-pistol-rifle, one convertible into another. Not only do they meet STAR TREK's dramatic requirements but also they are adaptable for the toy market in which each device when added to the other does something different, new lighting effects plus new sounds plus new sighting potential. The latter is a periscope-sight utilizing a simple concave mirror and ground glass, which lets the hand phaser be aimed via crosshairs on the ground glass. When it becomes a part of the pistol, another concave mirror creates "close up" aiming on the ground glass. It has everything THE MAN FROM U.N.C.L.E. gun has, plus many new features.

Have also invented a "tricorder" device for our female Yeoman, again basically for dramatic uses on our show but also with female child's toy potential, a device which acts sort of as a portable secretary-recording-photographic unit capable of taking down any information the Captain wishes at any time he is away from his bridge. Also have spent a considerable amount of time working with our costumer, improving the basic design – items which also have considerable sales potential. And without deprecating the work of any of our talented people involved, these are all items on which I have had to come up with the basic conception.

The point of all this, Alden, is that I am finding myself required to come up with inventions and designs far beyond what we earlier thought necessary and far beyond what any show creator-producer should be expected to provide. I absolutely am not content to see Desilu and others getting from this profits off the top while I have to wait for a profit-loss statement on the entire show. Admittedly, STAR TREK is a very special thing and requires a special kind of inventiveness, perhaps also a special kind of "unity" from one person. But however it is sliced, I find myself necessarily becoming a toy-costume-etc. creator and inventor and going far beyond what any of us conceived necessary when we set up the original contract.

The point of this all is that I am not at all happy with these provisions in this contract. They are one-sided, unfair, and each day become more demonstrably so. I have mentioned this to Herb Solow. Cordially, *Gene R.*" With the introduction of the *Star Trek* TV series, a veritable phenomenon was unleashed upon the public, numbering physicists, engineers, housewives, senators, children and intellectuals among its devotees. Roddenberry's reputation as a futurist and visionary began to grow as the series continued and the present letter represents a milestone in his mentioning the birth of two of the most quintessential and revered devices in Trek lore: the phaser and the tricorder. Also evident is the frustration of being the chief conceptualist during the show's earliest stage. Original binder holes at the top; otherwise, Fine. **$3,000 – $5,000**





**1077. Rare science officer tunic from the *Star Trek: The Original Series* first episode, "The Cage".** (NBC-TV, 1966-1969) Long sleeve science officer tunic with key identifying feature of 1 in. slit on each cuff, a design detail indicative of the pilot episode. Original Starfleet insignia is missing, though its former location on the left breast is evident. The tunic is purple in color, having faded from the original blue over time due to studio dry cleaning. Black collar has been retrofitted for use in early first season episodes. Although one can never know for certain, it's entirely possible that it could have been worn by Leonard Nimoy "Mr. Spock." Exhibits an 11 in. split along right side seam, 3 in. split along the left shoulder seam and 10 in. split along the right underarm seam; all easily repaired. **$2,500 – $3,500**







**1078. Walking Tribble from *Star Trek: The Original Series*.** (NBC-TV, 1966-1969) Designed by Wah Chang, this is a walking "Tribble" made of faux reddish-brown fur mounted over an altered battery-powered animated dog toy, measuring 5 in. x 11 in. This exceedingly rare example was originally obtained with another by consignor's grandfather as a Los Angeles PBS donation premium in 1969, and later gifted to the consignor. The other example was sold to Chris Doohan, son of the late James Doohan, "Scotty" from the original series and feature films. Remarkably, this animated special tribble remains not only in screen-used visual condition, it actually functions exactly as it did in 1967, with a walk-and-stop built in timer. One of the most endearing and precious artifacts from the original series to ever pass through our hands. **$3,000 – $5,000**

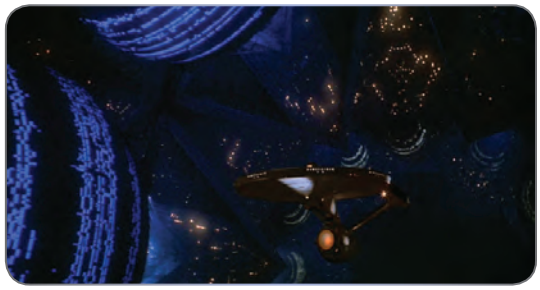


**1079. Original Tribble from *Star Trek: The Original Series* episode, "The Trouble with Tribbles".** (NBC-TV, 1966-1969) Designed by Wah Chang this Tribble is made of faux reddish-brown fur and measuring 5 in. in diameter. One of the most memorable and beloved episodes from the *Original Series*. From the collection of legendary *Star Trek* researcher Joan Pearce and in screen-used condition. **$800 – $1,200**




**1080. Prop Starfleet Central Emergency Medical Supply case from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) Static prop Starfleet Central Medical Supply case constructed of fiberglass, completely hand-painted and detailed with heavy nylon carrying strap and applied decals on the ends. Visible in numerous episodes in Gates McFadden "Dr. Beverly Crusher's" office. Measures 19 ½ in. x 10 in. x 6 in. Exhibits only slight scuffing. **$400 – $600**



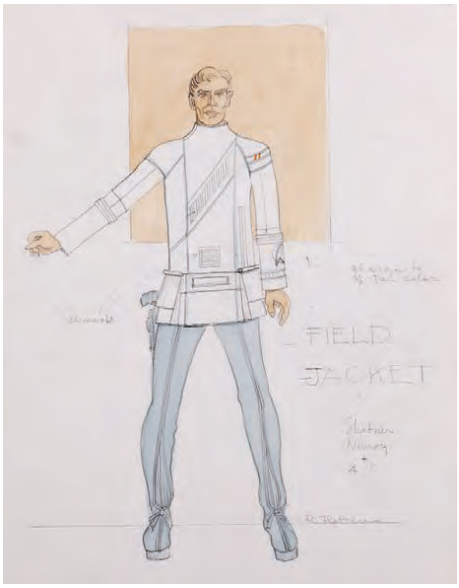


**1081. Section of V'Ger ship from *Star Trek: The Motion Picture*.** (Paramount, 1979) This is a section of the V'Ger visual effects ship, designed and fashioned to appear both ancient and technologically advanced, that the USS *Enterprise* had to travel through to get to the heart, where Voyager 6 was located. The pyramid-shaped section is constructed of fiberglass over a 2 x 4 and plywood frame, completely hand-painted and detailed to resemble millennia of space travel. It features a 12 in. diameter Plexiglass sphere with airbrush detailing and distinctive bar patterns. The piece is packed with fiber optics that makes for an impressive illuminating display when powered up via the supplied cord. It measures 51 in. tall x 64 in. long x 18 in. deep. An incredible artifact from the thrilling conclusion of the film. Special shipping arrangements will apply. **$6,000 – $8,000**



**1082.** ***Star Trek: The Original Series* mid-grade type-1 hand phaser.** (NBC-TV, 1966-1969) This is a very rare mid-grade type-1 hand phaser used for closer shots. Constructed of hollow Fiberglas, wooden emitter tip with an aluminum power dial and acrylic gauge. This prop was used by the production for closer shots. Rubber and vacuum formed props were used for stunts and more distant shots. Originally constructed and used during the first season, this particular prop still shows remnants of its first season black paint scheme underneath. It was re-painted dark gray and redressed for second season use. Originally from the collection of renowned *Star Trek Compendium* author, Allen Asherman, who obtained this prop from Gene Roddenberry during the series second season in the late 60s and comes with Mr. Asherman's letter of provenance. This is the first mid-grade hand phaser we have ever handled, and the provenance is extraordinary. **$30,000 – $50,000**






**1083. Spock/Kirk Robert Fletcher sketch for field jacket from *Star Trek: The Motion Picture*.** (Paramount, 1979) This sketch depicts the away jacket worn by Kirk and Spock when they journey on foot into V'Ger. It was sketches like these wherein costume designer Robert Fletcher created the modern look of the Enterprise crew and alien wardrobe that influenced *Star Trek: The Next Generation* and beyond. Accomplished in pencil and watercolor on 15 in. x 20 in. illustration board. Signed *"R. Fletcher"* at lower right. **$300 – $500**



**1084. William Shatner "Captain James T. Kirk" complete dress uniform from *Star Trek IV: The Voyage Home*.** (Paramount, 1986) William Shatner "Captain James T. Kirk's" complete dress uniform costume consisting of his officer's jacket with Starfleet insignia, crème tunic (sleeveless), black belt, matching pants, and pair of black leather ankle boots. Both coat and pants have internal Western Costume labels typed "William Shatner." Complete "Kirk" costumes from any incarnation of *Star Trek* are quite rare; this one, well labeled and in very good condition, is especially desirable. **$10,000 – $12,000**







**1085. William Shatner "Captain James T. Kirk" dress uniform tunic from *Star Trek IV: The Voyage Home*.** (Paramount, 1986) Dark red wool dress uniform tunic with all insignia for rank and service, black leather belt with Starfleet buckle. Internal label is hand-written, *"Wm S. / 4"* for William Shatner. Includes an extra Starfleet insignia badge. Provenance: Sotheby's, NY 12/18/98, sale 7244, lot 134. **$5,000 – $7,000**



**1086. James Doohan "Scotty" duty uniform from *Star Trek VI: The Undiscovered Country*.** (Paramount, 1991) James Doohan "Captain Montgomery 'Scotty' Scott" duty uniform including his officer's duty uniform jacket (shoulder strap missing), black belt, mustard long sleeve tunic, and black pants with gold stripe down each leg. Jacket and pants have Western Costume labels typed "James Doohan." **$6,000 – $7,000**









**1087. Patrick Stewart "Capt. Jean-Luc Picard" third season command tunic from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) Patrick Stewart "Capt. Jean-Luc Picard's" burgundy and black command tunic with internal label handwritten *"Ptrick 2"* in ink. Includes Communicator badge. **$4,000 – $6,000**

**1089. Jonathan Frakes "Commander William T. Riker" third season command tunic from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) Jonathan Frakes "Commander William T. Riker's" third season command tunic with rear zipper closure. Two internal printed *"Star Trek TNG"* labels handwritten *"R-29 44"* and *"J. Frakes 2."* Includes Communicator badge. **$3,000 – $4,000**
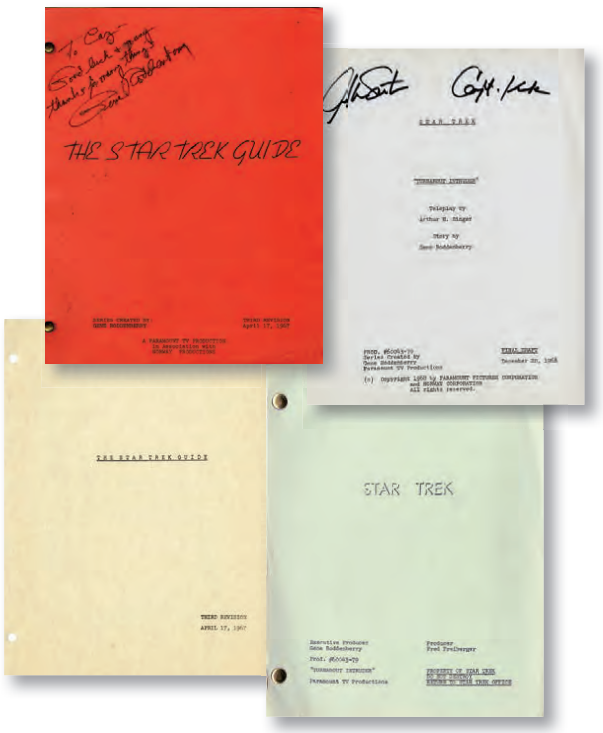




**1088. LeVar Burton "Lt. Commander Geordi La Forge" tunic from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) LeVar Burton "Lt. Commander Geordi La Forge's" gold and black third season engineering tunic, with internal Paramount label handwritten *"LEVAR B."* Zipper closure at the rear with hook-and-eye and two snaps at the waistband. Exhibits a trace of fading along the top of the sleeves; otherwise, Excellent condition. Includes Communicator badge. **$3,000 – $4,000**





**1090. Brent Spiner "Lt. Commander Data" tunic from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) Brent Spiner "Lt. Commander Data's" gold and black long sleeve duty uniform tunic, with internal Paramount label handwritten *"Spiner."* Zipper closure at the rear with hook-and-eye and two snaps at the waistband. Of particular note, there is faint evidence of silver makeup on the inside collar. Exhibits a trace of fading along the top of the sleeves; otherwise, Excellent condition. Includes Communicator badge. **$5,000 – $7,000**




**1091. 1967 Star Trek Writer's Guide signed by Gene Roddenberry and *Star Trek: The Original Series* last episode aired, "Turnabout Intruder," signed by William Shatner.** *The Star Trek Guide*. Third Revision, dated April 17, 1967. 31 pgs. A guide of suggestions for *Star Trek* screenwriters containing explanations and definitions of technology and characters of the *ST* world. Inscribed, *"To Caz – Good luck & many thanks for many things. Gene Roddenberry."* Roddenberry's signature slightly smudged. Also includes complete script for the last aired *TOS* episode, "Turnabout Intruder." Signed on the title page, *"William Shatner, Capt. Kirk."* Acquired through Lightspeed Entertainment which is one of Shatner's signing agents. **$300 – $500**



**1092. Michael Dorn "Lieutenant Worf" Starfleet duty uniform from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) Michael Dorn "Lieutenant Worf's" gold and black one-piece duty uniform with internal label handwritten, *"Michael Dorn,"* in black ink. Includes Communicator badge. **$4,000 – $6,000**







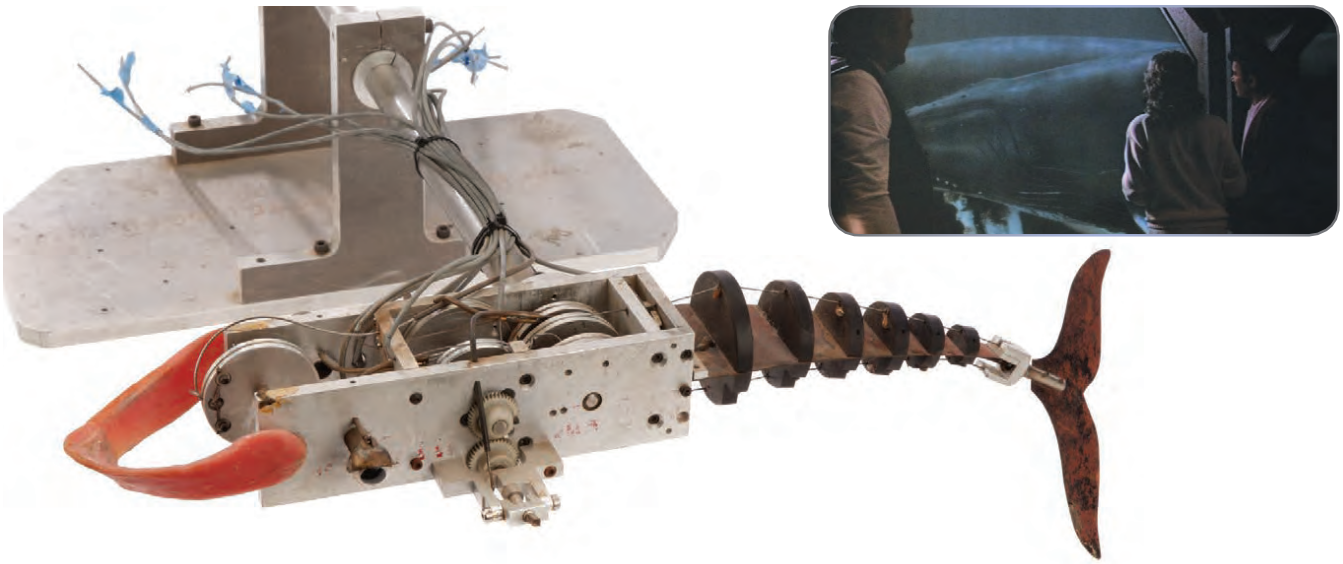




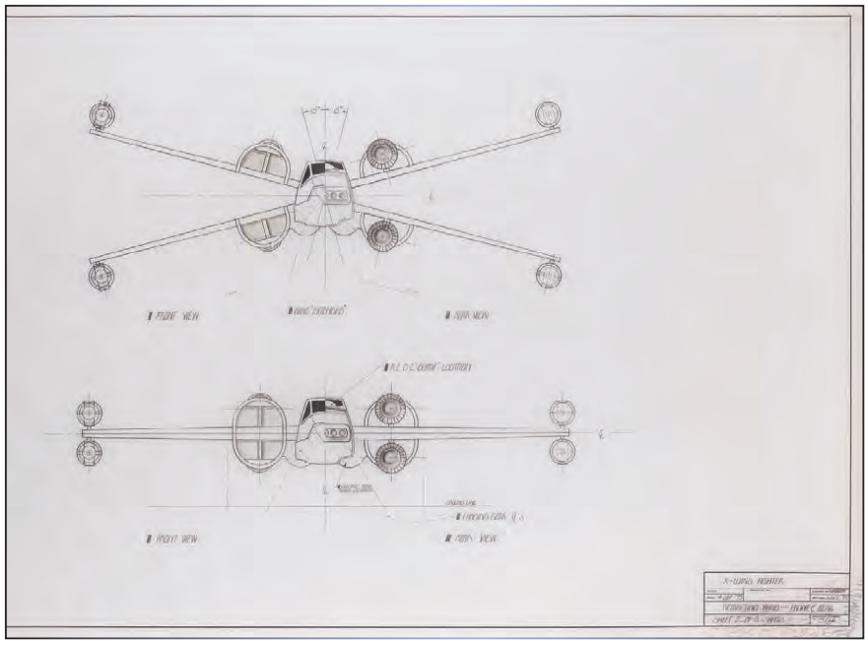




**1093. Collection of uniforms from *Star Trek: Voyager* including Kate Mulgrew, Robert Beltran, Tim Russ, Roxann Dawson, Robert Picardo and Ethan Phillips .** (Paramount-TV, 1995-2001) Collection of uniforms from *ST: Voyager* including: Kate Mulgrew "Capt. Kathryn Janeway's" burgundy and black duty uniform and grey tunic, duty uniform with internal Voyager label handwritten, *"Kate Mulgrew."* Robert Beltran "Chakotay's" burgundy and black one-piece duty uniform and grey tunic, each with internal Voyager labels handwritten in black ink, *"Robert Beltran."* Tim Russ "Tuvok" gold and black duty uniform and grey tunic, each with internal Voyager labels handwritten *"Tim Russ."* Roxann Dawson "B'Elanna Torres" gold and black duty uniform and grey tunic, each with internal Voyager labels handwritten in black ink, *"Roxann Dawson."* Robert Picardo "The Doctor" green and black one-piece duty uniform and grey tunic, each with internal Voyager labels handwritten in black ink, *"Robert Picardo."* Ethan Phillips "Neelix" elaborately patterened multi-color coat and pants, orange silk tunic and patterned vest, all except the coat with internal Voyager labels handwritten *"Ethan Phillips."* Each costume includes an original Starfleet communicator badge. Excellent, screen-worn condition. Includes Communicator badges. **$15,000 – $20,000**



**1094. Articulated whale puppet from *Star Trek IV: The Voyage Home*.** (Paramount, 1986) Fully articulated whale puppet for the animatronic special effects sequences. The original rubber skin is no longer present. Built of aluminum with numerous internal pullies, it features mechanical eyes, flippers, tail and lower jaw. Mounted on the original solid aluminum plate with attached armature rod and puppeteering cables, many of which still operate the movements. This impressively detailed piece measures 31 in. long x 6 ½ in. tall, whale measures 19 in. long. **$5,000 – $7,000**

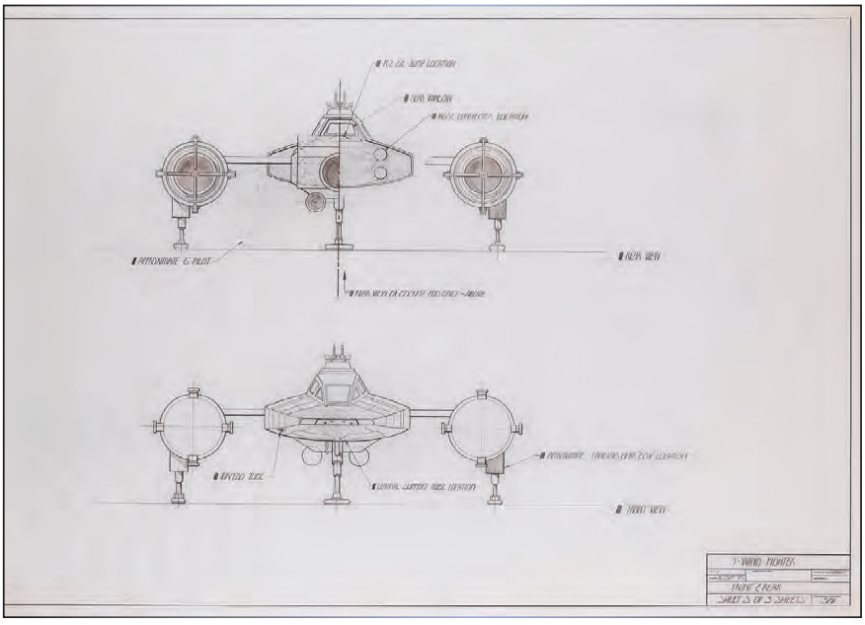




**1096. Original X-Wing fighter technical drawings from *Star Wars: Episode IV - A New Hope*.** (TCF, 1977) Large-scale pencil and watercolor on 24 in. x 36 in. tissue blueprint diagram for construction of the "X-Wing Fighter" front and rear split views, being sheet #2 (of 3, others not present) drawing #504 detailing the action of the retracting wings. Hand-drawn by Steve Gawley on September 4, 1975 (revised October 3) who is the credited model builder: miniature and optical effects unit for *Star Wars: Episode IV - A New Hope*. This is for one of the most seen, and likely most iconic flying space craft from the entire franchise. Minor bluish stains at extreme lower right corner, which is also slightly chipped. **$6,000 – $8,000**



**1095. Original Y-Wing fighter technical drawings from *Star Wars: Episode IV - A New Hope*.** (TCF, 1977) Large-scale pencil and watercolor on 24 in. x 36 in. tissue blueprint diagram for construction of the "Y-Wing Fighter" front and rear split views, being sheet #3 (of 3, others not present) drawing #501 detailing general configuration including R2 D2 positioning. Hand-drawn by Steve Gawley on September 11, 1975 who is the credited model builder: miniature and optical effects unit for *Star Wars: Episode IV - A New Hope*. An impressive unique original artifact illuminating the technical production process of the most technical film and franchise of the 20th century. Very Fine condition with only traces of handling and storage. **$6,000 – $8,000**








**1097.** ***Star Wars: Episode IV- A New Hope*** **mint condition folded style A 1-sheet.** (TCF, 1977) 27" x 41" one-sheet poster style "A" with art by Tommy Jung, for the first film in the epic George Lucas series. Folded, unused and virtually Mint condition. **$300 – $500**

**1098. Don Post Studios *Star Wars* "C-3PO" limited edition sculpture from Lucasfilm Archive Collection.** This C-3PO sculpture was crafted of fiberglass by Don Post Studios using the original molds from Lucasfilm archives giving the droid complete accuracy. A pair of original C-3PO eyes were used as masters to guarantee accurate reproduction. The body casts were manufactured by expert mannequin artisans and, following casting, the parts were detail sanded and plated first in nickel and then in gold (earlier production numbers were plated in brass). The sculpture stands on a custom pewter-finished base with a small plaque bearing "063". Due to the great expense in manufacturing such a meticulously detailed piece, less than 100 sculptures of C-3PO were created by Don Post Studios (retail price exceeded $10,000 when production ended). Of special note, Don Post, himself, has signed his name in black marking pen on the base above the plaque giving this beautiful sculpture added distinction. C-3PO's eyes are wired to illuminate (untested). Stands 73 in. tall (on 3 in. base). The gold finish has oxidized in areas; otherwise, in very fine condition. Special shipping arrangements will apply. **$10,000 – $12,000**



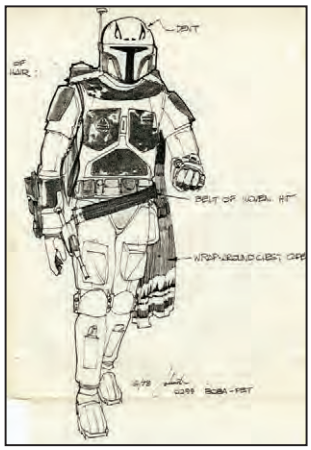


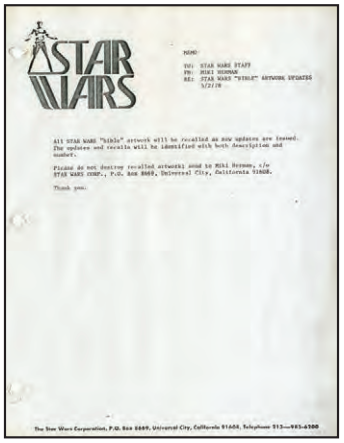
**1099. Original production-approved "Darth Vader" promotional costume for *The Empire Strikes Back* and *Return of the Jedi*.** (TCF, 1980; 1983) Prior to the release of *Star Wars: Episode V - The Empire Strikes Back* in 1980, Lucasfilm authorized Nick Farmer of N.J. Farmer Associates LTD in England to create touring costumes of the iconic "Darth Vader" character. Farmer contacted David Middleton, the construction storeman for *The Empire Strikes Back* at Pinewood Studios, who released one of the original Darth Vader costumes used in the film in order to make the master molds and patterns necessary to create exact replicas of the costume for the film's premiers in select major markets. This is one of the surviving costumes from the handful of examples that were produced by N.J. Farmer Associates LTD and used for the release of both *The Empire Strikes Back* and, three years later, *Return of the Jedi*. The costume is complete, featuring the following components comprising one of the greatest all-time villains in cinema history: signature fiberglass dome and facemask, fiberglass shoulder armor, pair of fiberglass greaves (shin guards), chest box wired for sequenced lighting (including leather straps), leather belt with machined aluminum buckle, pair of illuminating belt boxes, leather vest, cotton jerkin with leather sleeves, leather pants, leather codpiece, outer and inner cloaks, leather gloves and faux leather boots. The garments feature interior "N.J. Farmer Associates LTD" labels. The costume is beautifully detailed and all fiberglass components are painted and polished to a very high standard, just as the screen-used costume. One could never expect to acquire a complete screen-used Darth Vader, so this is a rare opportunity for a collector to a obtain a precise, production-authorized replica. Comes with a certificate of authenticity from N.J. Farmer. Electronics have not been tested. The costume exhibits minor chipping on the right greave near the knee; otherwise, in very fine condition. **$40,000 – $60,000**

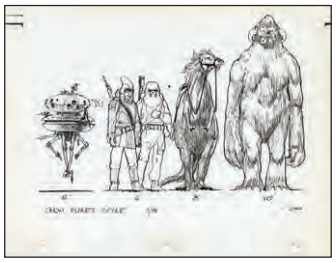


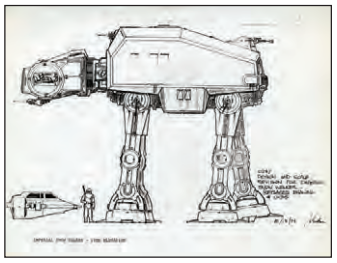






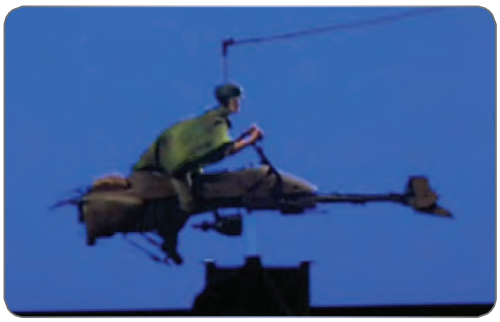







**1100. Yoda on-set rehearsal puppet from *Star Wars: Episode V – The Empire Strikes Back*.** (TCF, 1980) Yoda puppet used as a prototype on set while the real puppet was being built over a period of several months and also, more importantly, to give Frank Oz a chance to develop the character of Yoda. Establishing a realistic movement, with believable body characteristics was important in developing the character to its full potential. Frank Oz wished to have as much time as required with the puppet in order to experiment with it. The puppet also served as a lighting double to the actual Yoda puppet on set. Constructed of polyfoam head with clear-coated eyes, limbs and body are polyfoam over sewn cotton stuffed with buckwheat. Measures approx. 32 in. long. The rough woven costume was taken from the original sketches of Yoda before it was decided he should wear a Jedi robe. Exhibits slight loss of foam at the arms, but remains in remarkable condition given its age and intended use. Accompanied by a LOA from Wendy Froud (credited as Wendy Midener), who worked under Stuart Freeborn as Yoda sculptor and puppeteer, and operated Yoda's cables during filming. A fantastic artifact that heavily contributed to the creation of one of the most beloved and revered characters in film history. **$6,000 – $8,000**

**1101. Production design bible from *Star Wars: Episode V – The Empire Strikes Back*.** (TCF, 1980) Production design bible representing an archive of 90+ production-made Xerox concept designs on 8 ½ in. x 11 in. leaves of paper and housed in the original production binder. This trove contains a vast array of creatures and characters, costumes, ships and transport vehicles, scene concepts and other designs for the film. Three production memos at the front are dated May and July, 1978 and give instruction for returning previous designs upon receipt of revisions. The binder is divided into multiple sections by world. Hoth section includes the Imperial Probe, Tauntaun, AT-AT Imperial Snow Walker and Snow Speeder. Costume designs include Boba Fett (with Xerox photos of person in costume), Hoth rebels, Imperial Snowtroopers and others. Some Dagobah designs for Yoda as well as X-Wing, TIE fighter, Millennium Falcon, and Imperial Star Cruiser. A fascinating glimpse into the process of refining looks for the finished on-screen designs. **$5,000 – $7,000**

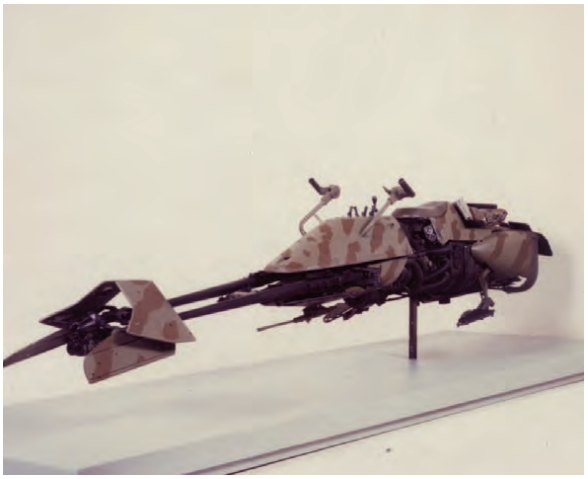




**1102. Leia's puppet poncho and helmet from *Star Wars: Episode VI – Return of the Jedi*.** (TCF, 1983) Miniatuare poncho and helmet used on the puppet of Leia during the stop-motion speeder bike sequence that took place on the forest moon of Endor in *Return of the Jedi*. The silk crêpe poncho features a hand-painted and airbrushed forest camouflage and has two reinforced slits at the front for fitment to the puppet on the model. Includes a 2 ½ in. long x 2 ¼ in. wide helmet of hand-painted resin with hole at the top for attaching to the puppet. Poncho measures 14 in. long x 10 in. wide. **$3,000 – $5,000**










**1103. Production design bible from *Star Wars: Episode VI - Return of the Jedi*.** (TCF, 1983) Production design bible representing an archive of 70+ production-made Xerox concept designs on 8 ½ in. x 11 in. leaves of paper, 100+ 4 x 5 in. Polaroids of models, maquettes and costume pieces and 10+ color 8 x 10 in. scene concepts housed in the original production binder. This trove contains a vast array of creatures and characters, costumes, ships and transport vehicles, scene concepts and other designs, many by Joe Johnston, Richard Marquand, Phil Tippett and others. 60+ page production index at the front is dated through 1981 and credits designs by initials. The binder is divided into multiple sections by world starting with Jabba and his world including numerous Phil Tippet maquette Polaroids for the Rancor, Palace musicians and a spectrum of other creatures, Pit of Carkoon, etc. Last half is largely devoted to moon of Endor and Ewoks with speeder bike concepts and storyboard panels, original 8x 10 in. photographs of Ewok puppet head, speeder bike model Polaroids, and finally TIE fighter, shuttle and other transport designs for the Death Star sequence. An incredible array of original production material. **$5,000 – $7,000**





**1104. Original screen-used sectional piece of the Death Star surface from *Star Wars: Episode IV – A New Hope*.** (TCF, 1977) When creating the visual effects for the climactic assault on the Death Star in the original *Star Wars*, four scales of miniatures were used for the altitude effect. This large-scale section is constructed of rigid polyfoam with applied metal and styrene detailing. It measures 11 ¾ in. square by 4 in. tall and represents an extra low altitude of approach. Due to the filming equipment available in the day, these surface shots had to be taken in bright sunlight in the parking lot outside the studio. **$6,000 – $8,000**

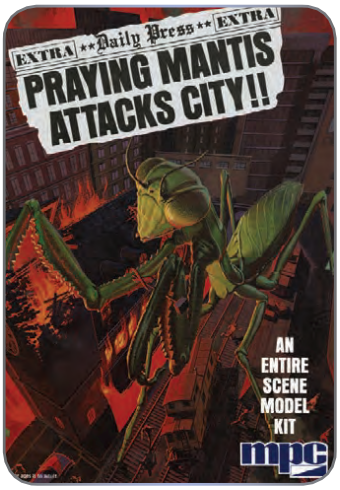




**1105. Production-made Borra hand puppet from *The Ewok Adventures*.** (Lucasfilm, 1984) When the Towani children find themselves stranded on the forest moon of Endor, they are befriended by Wicket and go on a journey to find their parents. Along the way, they are attacked by snarling creatures like the monstrous Borra, created and animated by legendary Phil Tippett for this made-for-TV follow-up to *Star Wars: Episode VI - Return of the Jedi*. Borra is actually a latex and polyfoam hand puppet, painted and finished post-production with vicious resin fangs and coarse boarlike fur. Measures 19 in. long x 13 in. tall. **$1,000 – $1,500**




**1106. *Star Wars: Episode II – Attack of the Clones* poster signed by George Lucas, Hayden Christensen, Natalie Portman and Samuel L. Jackson.** (TCF, 2002) 27" x 41" one-sheet poster style "B" with artwork by Drew Struzan. Signed by George Lucas, Hayden Christensen "Anakin Skywalker," Natalie Portman "Padmé," and Samuel L. Jackson "Mace Windu." Mint. Framed. **$400 – $600**






**1107. Original Syd Mead artwork for MPC model of Giant Mantis.** Original artwork for the box design of a MPC "Praying Mantis Attacks City!!" model kit from 1974. MPC released a series of model kits that you could combine to build a wild "Gigantics" science fiction scene. Accomplished in gouache on 20 in. x 26 in. illustration board with the artwork measuring 18 ½ in. x 22 in. Bears his distinctive signature *"Mead"* at the lower right. Cropping tape remnants at the right and lower edges; otherwise, Fine. **$1,000 – $1,500**






**1108. Original Syd Mead artwork for MPC model of Giant Scorpion.** Original artwork for the box design of a MPC Giant Scorpion model kit from 1974. MPC released a series of model kits that you could combine to build a wild "Gigantics" science fiction scene. Accomplished in gouache on 20 in. x 26 ½ in. illustration board with the artwork measuring 20 in. x 24 in. Bears his distinctive signature *"Mead"* at the lower right. Cropping tape remnants at the edges; otherwise, Fine. **$1,000 – $1,500**



**1109. Complete NASA Gemini program G-2C spacesuit, helmet, gloves and boots.** This is a very rare early Gemini Program G-2C spacesuit, helmet and gloves with G-5C boots (type of boots used on Gemini 7 mission) and used for testing during the brief 2nd phase of the U.S. Space program – Gemini. The suit was worn by Mitchell B. Kanowski, Chief Warrant Officer and specialist in high altitude parachute testing. Kanowski was one of the five "Air Jumpers" brought into the program to test the emergency escape system incorporated into the Gemini capsules. One of NASA's unsung heroes, he willingly risked his life testing this spacesuit, jumping multiple times, the highest from a distance of 33,000 feet in an uncontrolled free fall.

All five Air Jumpers and the Gemini astronauts traveled to the David C. Clark Company in Massachusetts where each Gemini suit was custom tailored for each individual. It bears an internal label "SUIT HIGH ALTITUDE/FULL PRESSURE/G2C-4/SIZE KANOWSKI/DATE OF MFG. 8-2-63." It bears the original NASA red/white/blue extended vector patch on the left breast and Velcro-attached leather tag on the right breast. The original U.S. flag patch on the left shoulder was torn, and was replaced by The Kansas Cosmosphere with a correct identical one from that era. The boots have sewn-in labels that read "BOOT RIGHT/PRESSURE SUIT ASSEMBLY/NASA DESIGNATION gb-5c-9/ MFG. DAVID CLARK COMPANY INC./P/N A-2482-2 SERIAL NO. 509/SIZE BORMAN OCT. 1965." Left boot is the same except: "BOOT LEFT" and "P/N A2482-1." Glove labels read: "GLOVE, SPACE SUIT/NASA DESIGNATION GG-2C-1/DAVID CLARK CO. INC./P/N ACS 1003 SER. NO. 116/SIZE CONRAD DEC. 13." The boots were made for Astronaut Frank Borman, Command Pilot of the Gemini 7 Mission and the gloves were made for Astronaut Charles "Pete" Conrad, Jr., Pilot of the Gemini 5 Mission and Command Pilot of the Gemini 11 Mission and later third person to walk on the Moon during the Apollo 12 mission.

Following its use in the Gemini test program, the suit was re-assembled by NASA to create a display for ROTC military recruiters. Made of 100% actual Gemini parts that were used in test situations, the suit is virtually complete, with all external parts intact as assembled by NASA. The condition of the spacesuit is very good overall with no visible signs of deterioration. The outer layer is somewhat yellowed from U/V exposure at high altitude which has slightly discolored the Nomex Nylon material. The interior Nylon liner is in very good condition and the internal rubber bladder for the body is present. The anodized aluminum is in excellent condition, exhibiting no corrosion that is typically found along the aluminum glove wrist and suit neck rings. All closures and connections are in sound, working condition.

The Gemini G-2C spacesuit underwent some restoration by The Kansas Cosmosphere, the world's leading space artifact restoration facility and the only facility designated by the Smithsonian Institution to restore flown U.S. spacesuits and craft. The restoration was overseen by F. James Remar, Vice President of Museum Operations in October and November, 2005. A preservation mannequin was fabricated and inserted in the suit at the time of the restoration. The mannequin was fabricated with a stainless steel frame and ethafoam and polyester batting for padding. The mannequin can be used for both display and storage and includes a vintage plaster mannequin head. While a myriad of Russian space suits have come on the market over the years, varying in rarity, age, condition and historical importance, this is the only complete NASA Gemini spacesuit available to private collectors that we are aware of. All space-flown suits become the property of the The Smithsonian if NASA decides it has no further use for them. While it is true that this suit did not fly in space, the test suits were an instrumental part of the Gemini program, and it is only available to private collectors because it did not fly in space. A unique opportunity to acquire an original Gemini test spacesuit and certainly worthy of inclusion as the centerpiece of any museum or personal space memorabilia collection. Includes complete documentation of provenance and researched history of the suit as well as a full list of the restoration process. **$150,000 – $250,000**


NASA





**1110. Original flown Soviet Sokol-KV-2 spacesuit worn by cosmonaut Svetlana Savitskaya—the second woman in space and the first to walk in space.** On August 19, 1982, Soviet cosmonaut Svetlana Savitskaya became the second woman to travel in space during the Soyuz T-7 mission. She served two tours of duty on the Salyut 7 space station and on her second, on July 25, 1984, became the first woman to perform a space walk conducting experiments. The walk lasted 3.58 hours and was part of the Soyuz T-12 mission. This Sokol-KV-2 suit was worn by Savitskaya upon re-entry into Earth's atmosphere following her historic Soyuz T-12 mission, being her last.

The Sokol-KV-2 crew rescue suit was first worn in the Soyuz T-2 spacecraft on 5 June, 1980, and is still worn by Russian crews today during launch and descent. Each suit is connected to an on-board life support system which supplies oxygen, electrical power, suit ventilation and water for the cooling garment worn underneath. It is considered part of the Soyuz life support system. Each suit is tailor-made to fit individual crew members and is constructed of two layers: an internal and external. The internal part is made of an elastic-type material and keeps the suit pressurized. The external layer is made of a flame-resistant fabric called "Lavsan" or "Dacron". The suit, including the helmet and boots, is integrated; only the gloves are removable and attach by means of blue anodized aluminum wrist couplings. The polycarbonate visor can open on hinges mounted near the ears and seals with an anodized aluminum clavicle flange when closed; the hood or "soft helmet" folds when the visor is raised. The wearer climbs into the suit via the zippered front opening; into the legs first, then arms and head. The suit is then sealed by means of the "appendix", flaps of cloth bound up by rubber bands. The wearer is fitted with biomedical sensors next to his skin. The blue anodized aluminum knob on the front is a pressure regulator and there is a suit pressure gauge mounted on the left wrist. There are four connections to the suit: an electrical cable for transmitting biomedical data; another cable for communications; a ventilation tube and an oxygen tube. The suit weighs around 22 lbs. and is intended to be worn for up to 30 hours in a pressurized environment or two hours in a vacuum.

Savitskaya was twice awarded the Hero of the Soviet Union title. She was also a test and sports pilot - starting from 1974 she set 18 international world records on MiG aircraft and three records in team parachute jumping. She won first place at the 6th FAI World Aerobatic Championship in 1970. Savitskaya retired in 1993 from the Russian Air Force with the rank of Major.

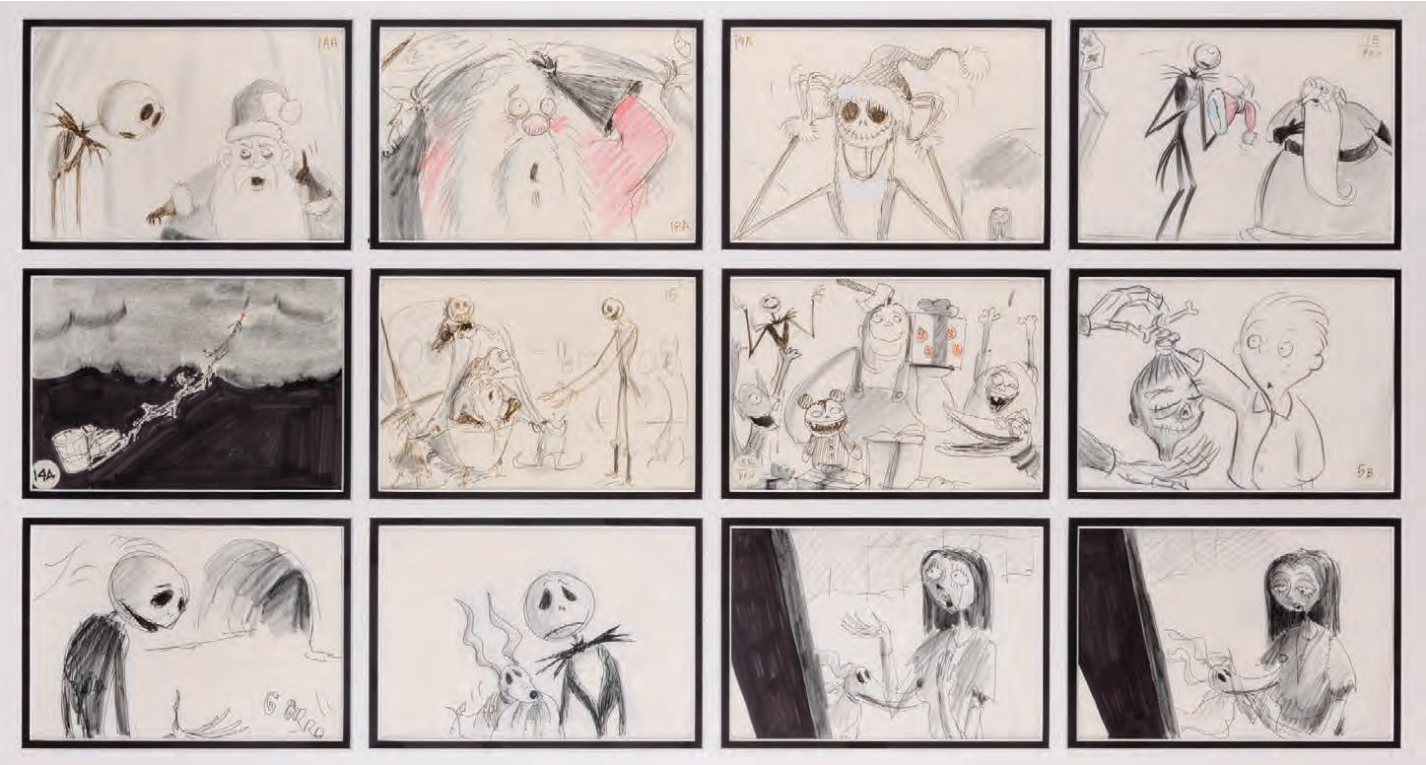
On May 5, 2011, Bonhams, NY sold a Sokol spacesuit worn by Alexei Leonov during the Apollo-Soyuz Test Project for $242,000. A once in a lifetime opportunity to acquire a spacesuit from one of the true heroes of aerospace who will forever be listed in the record books of human history. Suit is in excellent condition. **$200,000 – $300,000**



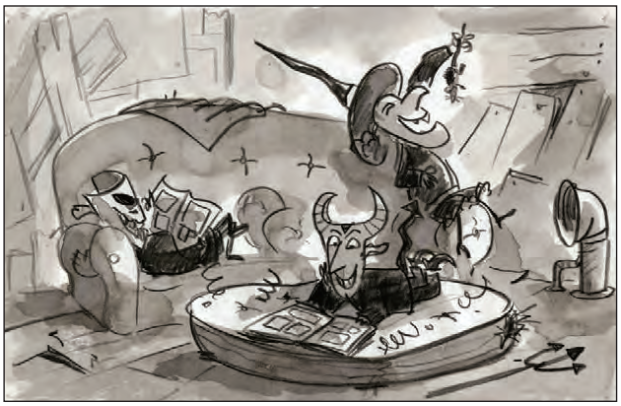

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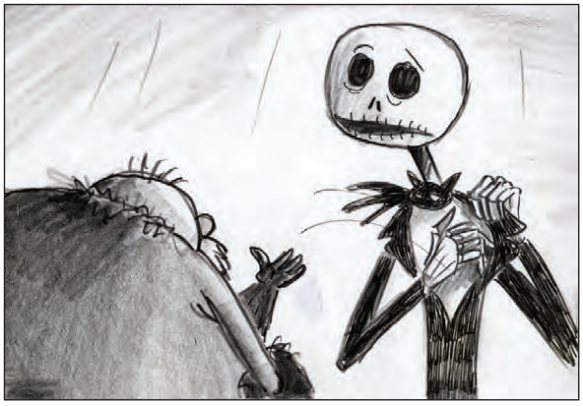



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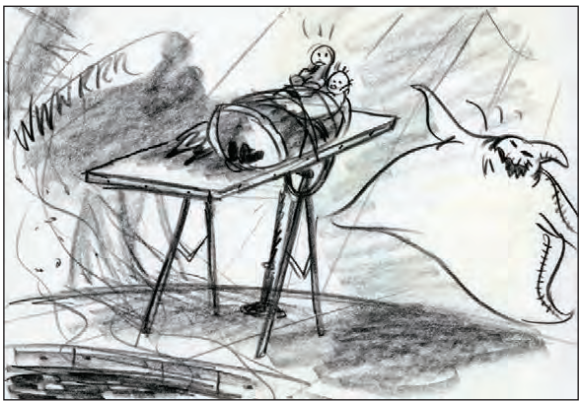
**1111. Collection of 12 storyboard panels from *The Nightmare Before Christmas*.** (Buena Vista, 1993) A phenomenal collection of detailed storyboard panels featuring a number of key scenes from the film including Jack trying on his Santa Jack clothes, Santa Jack in his sleigh, led by Zero, delivering presents and many others. Accomplished in pencil, ink, marker and crayon on 6 in. x 8 in. leaves of illustration paper. Archivally framed and matted in a custom display measuring 24 ½ in. x 40 ½ in. Director Henry Selick's signature is visible on the verso of several sketches. **$7,000 – $9,000**





**1112. Pair of original concept scene sketches of Jack Skellington and Igor from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Two concept scene sketches accomplished in pencil, ink and gouache on approx. 5 ½ in. x 8 in. leaves of illustration paper, one features Jack and Igor, the other of Lock, Shock and Barrel. One with pinholes at the corners; otherwise, Fine condition. **$400 – $600**





**1113. Pair of original concept scene sketches of Jack Skellington, Mayor, Vampires and Oogie Boogie from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Two concept scene sketches accomplished in pencil on approx. 5 ½ in. x 8 in. leaves of illustration paper, one features Jack with Mayor and Vampires, the other of Sally and Santa with Oogie Boogie. One with pinholes at the top edge; otherwise, Fine condition. **$400 – $600**



**1114. Concept artwork of Santa Jack in sleigh from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Highly detailed color pencil and tempera production concept storyboard in large format, 19 x 22" on 4-ply acid-free black artboard, depicting Jack Skellington in his Santa Claus incarnation with his ghost dog Zero and skeleton reindeer as they are shelled out of the sky by the military. One of the most dramatic moments in this unique film. Excellent. **$6,000 – $8,000**



**1115. Concept artwork of the Elves in bed from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This incredible original concept artwork features Jack Skellington from Tim Burton's fantasy *The Nightmare Before Christmas*. It depicts Jack tucking two of Santa's sleeping Elves into bed, with a warming fire in the corner, and the candy cane-framed window looks out at a starry winter night. This finely detailed art is accomplished in pastel on a leaf of artist's illustration board measuring 10 x 19 in. Perfect for framing and display. **$4,000 – $6,000**



**1116. Original Santa Jack concept artwork from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Original concept artwork featuring Jack Skellington as "Santa Jack". Accomplished in ink on a leaf of artist's illustration board measuring 3 ¾ x 10 in. A beautiful piece of original concept artwork from this endearing film. **$2,000 – $3,000**










**1117. Original concept artwork (3) of Lock, Shock and Barrel from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Original concept artwork featuring the cute little trio of devil, witch and goblin known as "Lock, Shock, and Barrel", each accomplished in pastel on a leaf of artist's illustration board measuring 7 x 8 in. Three beautiful pieces of original concept artwork from this endearing film. **$2,000 – $3,000**



**1118. Oversize concept artwork of Jack Skellington in Halloween Town square from *The Nightmare Before Christmas*.** (Buena Vista, 1993) A beautifully executed large-scale concept drawing of Jack Skellington standing in the fountain in Halloween Town square. A crowd of witches, a wolf and other spooky characters look. Wonderfully detailed in soft highlights and an unusual oversize format. Accomplished in pastel on artist's illustration board measuring approx. 23 ¼ x 18 ¼ in. **$4,000 – $6,000**



**1119. Concept artwork of Jack in sleigh with reindeer from *The Nightmare Before Christmas*.** (Buena Vista, 1993) A stunning large-format panoramic concept artwork featuring "Santa Jack," his reindeer and Zero lighting the way through the starry night and moonlit sky. Accomplished in pastel and tempera on a 12 ½ in. x 31 ½ in. illustration board. This large-format artwork highlights the incredible level of detail visible in Jack's features and the play of light on the reindeer's bones. Quite simply one of the most impressive pieces of art we've ever handled from this beloved film. Archivally framed and matted and perfect for display, measuring 22 in. x 42 in. **$4,000 – $6,000**



**1120. Concept artwork of the vampires from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This original final color design features the three Vampires and is accomplished in ink and marker on a leaf of artist's illustration board measuring 9 ½ x 13 in. A wonderful piece of original artwork from the film and suitable for framing. **$2,000 – $3,000**




**1122. Original concept artwork for Vampires from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Original concept artwork for the Vampires in *The Nightmare before Christmas*. Accomplished in pastel and gouache on a leaf of artist's illustration board measuring approx. 8 ½ in. x 7 ¼ in. **$600 – $800**



**1121. Collection of 8 storyboard panels from *The Nightmare Before Christmas*.** (Buena Vista, 1993) A collection of detailed storyboard panels featuring a number of key scenes from the film including Santa Jack in his sleigh, Oogie Book with Santa, Jack's house and many others. Accomplished in pencil, ink, marker and crayon on 6 in. x 8 in. leaves of illustration paper. Some with hand-annotated production stickers in the corners, director Henry Selick has signed the verso of one sketch. Director Henry Selick's signature is visible on the verso of several sketches.
**$6,000 – $8,000**





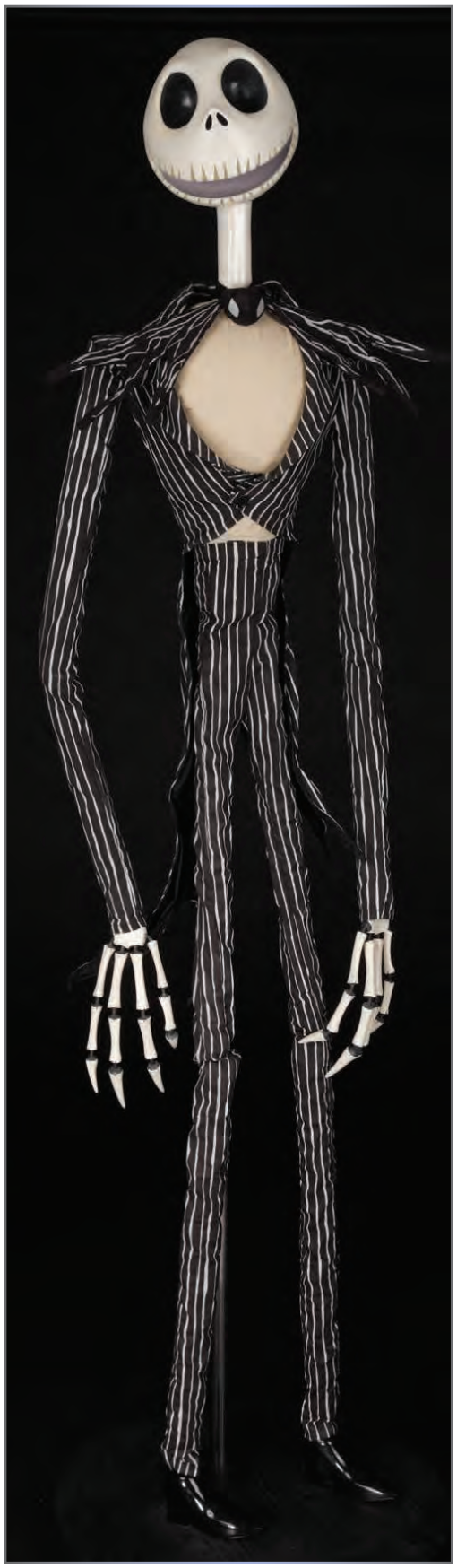
**1123. Original concept artwork for Jack Skellington looking down on Christmas Town from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Original concept art work of Jack Skellington looking down into Christmas Town in *The Nightmare Before Christmas.* This wonderful drawing is executed in marker on illustration paper measuring approx. 10 in. x 7 ¾ in. and is mounted on a slightly larger board. **$600 – $800**




**1124. *The Nightmare Before Christmas* one-sheet poster signed by Tim Burton, Danny Elfman and other cast members.** Large format approx. 27 in. x 40 in. one-sheet poster signed by director Tim Burton, Danny Elfman, William Hickey "Dr. Finlestein," Glenn Shadix "Mayor," and Chris Sarandon "Jack Skellington" (non-singing voice). Framed and matted measuring 36 in. x 48 in. Special shipping arrangements will apply. **$800 – $1,200**



**1125. Original Deane Taylor Halloween Town concept artwork from *The Nightmare Before Christmas.*** (Buena Vista, 1993) Incredible conceptual design artwork by Art Director Deane Taylor for Halloween Town featuring the distinctive elements of the set design including Jack Skellington's house, Dr. Finklestein's laboratory, the trademark cobblestone streets, etc. Accomplished in pen and ink, felt pen, gouache and tempera on various sized leaves of illustration paper, some trimmed to architectural shapes, and affixed to three separate 19 in. wide x 16 ½ in. tall foamcore panels (overall dimensions 16 ½ in. x 57 in.). Deane Taylor gifted the artwork to set designer/dressing supervisor Gregg Olsson and has inscribed at the lower right in black ink, "*To Gregg, In appreciation, Let's do it again, Deane, '93.*" With LOA signed by Olsson. **$8,000 – $12,000**



**1126. Jack Skellington full size store display figure.** Full size Jack Skellington figure fashioned of fiberglass, steel and cloth and has a fully articulated armature including moving skeletal fingers. Stands on a wooden base with steel supports and measures a full 88 in. tall. Special shipping arrangements will apply. **$1,000 – $1,500**




**1127. *The Nightmare Before Christmas* Disneyland Haunted Mansion artwork and shadow box display.** "Graveyard Date." An original dimensional scene by artist Dave Avanzino and featuring a graveyard in front of Disneyland's Haunted Mansion with Jack Skellington, Sally and Zero. Created from multiple layers of paper and board with tombstones individually set into the hill at various angles to creat a realistic scene. Each piece in the unique artwork is hand-painted, cut and assembled by the artist and then set into a black shadowbox frame. Measures 36 in. x 25 in. x 4 in. This artist proof is AP 1 of 1 of a projected edition of five but uncertain it was completed. Includes the artist's signed COA. Special shipping arrangements will apply. **$2,000 – $3,000**

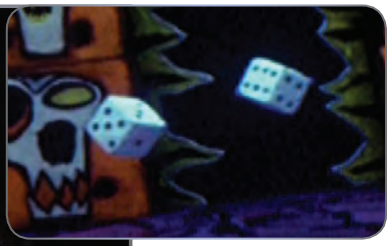


**1128. Background Christmas tree from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Illuminating Christmas tree with functioning lights seen near the Christmas Town sign in *The Nightmare Before Christmas*. Measures approx. 14 in. tall x 6 ½ in. wide at base. Mounted on a 12 in. square wooden base for display. **$2,000 – $3,000**



**1129. Oogie Boogie pair of dice from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Production-made dice from the famous scene where Oogie Boogie rolls them when gambling with Santa's life. Constructed from cast resin to simulate rough-carved bone, they are hand-painted and detailed with raised skull motifs on each side. Measure 1 ¼ in. square. **$2,000 – $3,000**









**1130. Jack Skellington filming miniature house from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Jack's house filming miniature constructed in forced perspective. Intricately built of wood and sits on a styrene staircase and base with bushes of copper wire. Completely hand-painted and detailed to resemble a weathered, dingy Victorian house. Wired for illumination with front, side and turret windows that light up when plugged in. Measures an impressive 44 in. tall and mounted to a wooden support stand for display. A remarkably built and instantly recognizable prop from the film. Special shipping arrangements will apply.
**$40,000 – $60,000**



**1131. Screen-used "Witch" puppet from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This screen-used hero puppet is the only such "Witch" puppet created for the production. Standing 6 ¼ in. tall (as posed), it is constructed of foam latex over a fully pose-able steel and aluminum ball and socket armature. This highly recognizable character, with gigantic mole on her nose (with moles on top of her mole!) is hand-painted to detail with skull-motif buttons on her black dress, exposed bloomers and black and white striped leggings. Her Witch's hat is foam latex over lead so it could be animated as well. She was not made with feet or shoes since she was screwed directly on the "Book of Spells" as she stood by the cauldron, or directly on the animation table. Mounted on a custom base with replica "Book of Spells" set piece as seen in one of her prominent sequences. A wonderful one-of-kind puppet from this revered modern classic. **$30,000 – $50,000**



**1132. Screen-used Elven bed with five Elves from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Wooden bed with a snowman headboard. It features five sleeping elves, the first four of which (left to right) are seen on-screen. The elf on the far right was used in a different scene and later the head was placed in the bed to complete the display. Measures 15 ½ in. long x 13 in. wide x 19 in. tall. Excellent condition. From the collection of the film's director, Henry Selick. **$20,000 – $30,000**



**1133. Original Santa Jack sleigh with Jack, Zero and reindeer from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This incredible ensemble consists of a screen-used Santa Jack armature covered in resin then hand-painted (as seated measures 6 in. high). Also included is the screen-used puppet of Jack's dog Zero measuring 5 in. long, a screen used skeleton reindeer measuring approx. 7 ½ in. long and a screen- used oversize prop trash can filled with presents. To round out the display is a prop coffin sleigh used in the production, but not screen-used, as well as two additional skeleton reindeer which were made from the original molds by the original craftsman, but ultimately not used in the film. All of the puppets are half-scale and contain movable armatures. Mounted on a base with the figures posed as they appear on screen. **$40,000 – $60,000**






**1134. Original prop bulletin board from Police Station in *The Nightmare Before Christmas*.** (Buena Vista, 1993) Original prop bulliten board seen in the Police Station Office. Constructed of a wooden frame with meticulously hand-painted and drawn handbills, notices, wanted poster, missing person, missing dog, etc. Overall size is 5 in. x 9 in. and is housed in a floating mount with decorative frame measuring 12 in. x 16 in. A wonderful testament to the extremely high level of detail that went into even the background set pieces in the film. **$4,000 – $6,000**

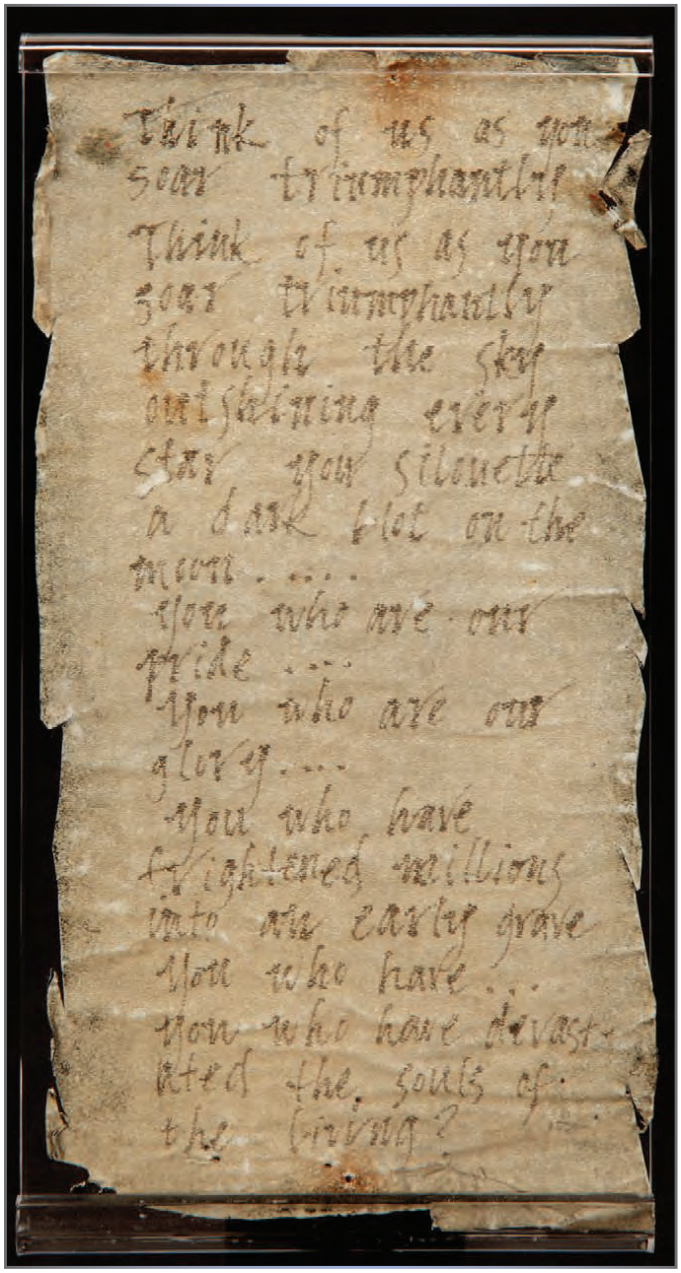




**1135. Christmas Town houses from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Instantly recognizable group of clustered houses visible when Jack steps through the Christmas door and is instantly transported to Christmas Town. Constructed of foam core walls with styrene snow and hand-painted and detailed in festive Christmas colors. The buildings are wired for illumination and measure 21 in. long x 17 in. tall x 8 in. deep. A remarkably built prop from the film. **$15,000 – $20,000**







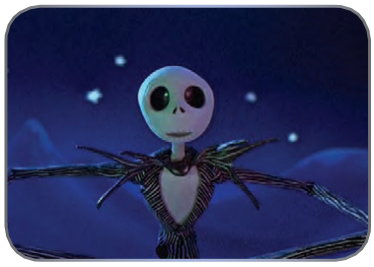



**1136. Mayor's scroll from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This is the screen-used scroll the Mayor reads before Jack Skellington embarks on his sleigh ride adventure to Christmas Town. Handwritten on thick rubberized fabric and studio distressed to appear like old parchment, it reads: "Think of us as you soar triumphantly, Think of us as you soar triumphantly through the sky outshining every star you silhouette a dark blot on the moon…", etc. Measures 3 ½ x 8 in. and is mounted on a custom-made Plexigass display stand. Makes an impressive display piece. **$4,000 – $6,000**

**1137. Background Halloween Town illuminating building from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Halloween Town miniature background building and spooky ghost set piece from *The Nightmare Before Christmas*. Constructed of wood and painted black and gray, it features cutout sections and two light bulbs which emit a spooky yellow glow via a small switch. Measures 26 in. tall x 16 in. wide. It exhibits some minor wear but remains in excellent condition. A wonderful working prop from the film. **$2,000 – $3,000**







**1138. Screen-used Jack and Sally faces from *The Nightmare Before Christmas*.** (Buena Vista, 1993) A wonderful display of a rare original "Sally" puppet face used in Tim Burton's classic *The Nightmare Before Christmas*. The resin piece was part of a range of different expressions and features that brought the character to life. In addition is a Jack Skellington production made puppet face, but ultimately not used in the film. Both props have been elaborately framed together in a custom-made display with ornate gilt frame and featuring scenes from the film and title in sparkling silver letters. Display measures 14 x 17 in. **$3,000 – $5,000**



**1139. Production made Dr. Finkelstein lab equipment from *The Nightmare Before Christmas* .** (Buena Vista, 1993) Made for the production for use in Dr. Finkelstein's lab, but ultimately not seen in the final version of the film. Constructed of wood in forced perspective and featuring dials, knobs and slider bars. It measures 7 ½ in. x 6 in. 4 ½ in. **$800 – $1,200**




**1140. Hazardous Waste table from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This distinctive improvised table was used in the "Making Christmas" song sequence and features a length of prop wood laid between two hazardous waste barrels. This impressively detailed prop measures 10 in. long x 4 in. wide x 4 ¼ in. tall. Completely hand-painted to appear somewhat grimy and soiled. A wonderful set piece from one of the film's most memorable song numbers. **$4,000 – $6,000**



**1141. Screen-used original Sally's black cat puppet from *The Nightmare Before Christmas* with custom display.** (Buena Vista, 1993) Original black cat puppet seen scaling the town gate as well as being held by Sally right after she fails to thwart Jack's plan with Fog Juice and she sings "Sally's Song" in *The Nightmare Before Christmas*. The cat is made from foam latex which is no longer pliable and measures approx 5 in. long by 4 in. high. Comes with custom display. **$8,000 – $12,000**







**1142. Cat in the box toy from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This remarkable prop can clearly be seen during the "Making Christmas" song sequence. Box is constructed of wood with metal wire handle. Cat's head is resin with wire whiskers. Cat stands 6 ½ in. tall on plunger-shape base, box is made of wood and has no bottom. A photograph of this prop is published on page 59 of *Tim Burton's Nightmare Before Christmas: The Film, The Art, The Vision* by Frank Thompson. **$5,000 – $7,000**



**1143. Lock's plunger from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Lock's plunger used to push Santa Claus down the chute to Oogie Boogie's lair. Highly visible both before and after Oogie Boogie's song and unlike other props this was used to interact with the puppets as seen by the holes in the plunger and slight damage on the side (small crack repaired with glue) when removed from Lock. Measures 4 ¼ in. long. The prop maker obviously had a sense of humor because the words "amalgamated stool stomper" can be seen on the bottom. **$2,000 – $3,000**







**1144. Original full size Halloween Town bell from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Sculpted from rigid foam with wooden support arms and completely hand-painted. Housed in a custom-made rigid foam display of the Halloween Town bell tower that is meticulously hand-painted. Bell measures 10 in. wide x 17 in. tall x 6 in. deep in a 22 ½ in. x 28 in. x 11 in. display. Includes the original smaller scale mockup housed in a foam board display. **$4,000 – $6,000**

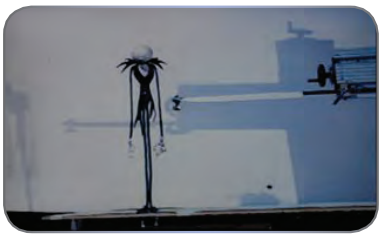


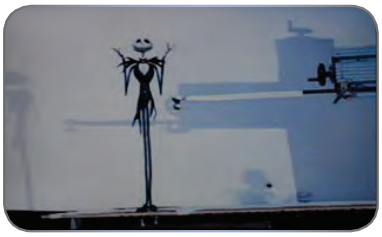
**1145. Four Sally spoons from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Four screen-used spoons used by Sally. Each spoon has a slightly different end configuration likely for use while stirring or dipping it into a bowl. Made of resin and measuring 2 in. long. **$600 – $800**

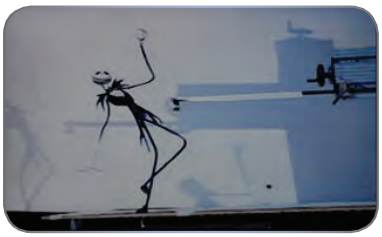





**1146. Screen-used Corpse Kid puppet from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Screen-used hero Corpse Kid puppet measuring approx. 7 ½ in. tall. The puppet is all original and sealed inside a custom display box filled with inert gas for preservation. Condition is excellent and its archival presentation will ensure the longevity of the piece for years to come. Acquired from Joe Ranft, director of *Cars* and one of the driving forces at Pixar. **$30,000 – $50,000**











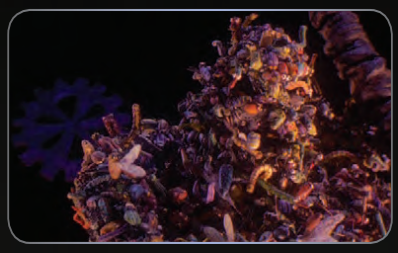




**1147. Early Jack Skellington sculpt used in the first animation tests of *The Nightmare Before Christmas*.** (Buena Vista, 1993) This is the very first Jack Skellington that was cast directly from Rick Heinrich's prototype sculpt, and made out of a flexible urethane fitted with a basic armature, it was then used in the very first animation test that can be seen on the Laserdisc, this test was done by Eric Leighton the animation supervisor on the film and the puppet belongs to his private collection. This puppet is unique and represents the first attempt to study Jack's movement and determined the animation style used in the rest of the film. Measures 17 ½ in. tall. **$30,000 – $50,000**



**1148. Hero Shock puppet and ball and socket armature from The Nightmare Before Christmas.** (Buena Vista, 1993) A screen-used, full-size stop-motion animation puppet, complete with ball and socket armature, of one of Halloween's finest trick-or-treaters. Shock is part of the entourage sent by Jack Skellington to kidnap Santa Claus. This beautiful, hand-painted piece is constructed of foam latex, resin, polyurethane and cloth. The prop has been set on a custom Lexan base and measures 13 in. tall. **$30,000 – $50,000**





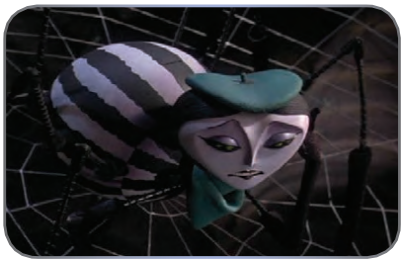


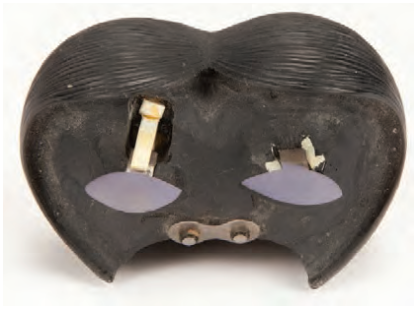


**1149. Oogie Boogie's skin and mechanical ball used to kill Oogie from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This full scale foam latex "bug skin" was one of three made for the production and was created with animated arms as well as cushions in the stomach used as displacements to create the movement of the bugs. This was the skin used in all the closeups animated by Eric Leighton. The mechanical ball it stands on was used in the final sequence and has a very complex stepper motor system inside to give it a blur during animation, the blades are carved out of aluminum and mounted on an extremely solid steel structure. Wrapped around its axis is Oogie's burlap skin. **$30,000 – $50,000**



**1150. Original full-scale Halloween Town Gates from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Intricately built screen-used Halloween Town gate in forced perspective. It features prominently in the film, notably during Jack's return from Christmas Town when the gate slides up and he drives into the town on his snowmobile. Constructed of dense foam with thin wooden gate completely hand-painted and detailed to appear like weathered stone. This is the medium-scale gate measuring 20 in. x 30 in. Mounted on a wooden base and wired with 3 bulbs on the back that fully illuminate when plugged in and makes for an impressive display. Comes with a letter of provenance from an animator that worked on the production. **$35,000 – $55,000**







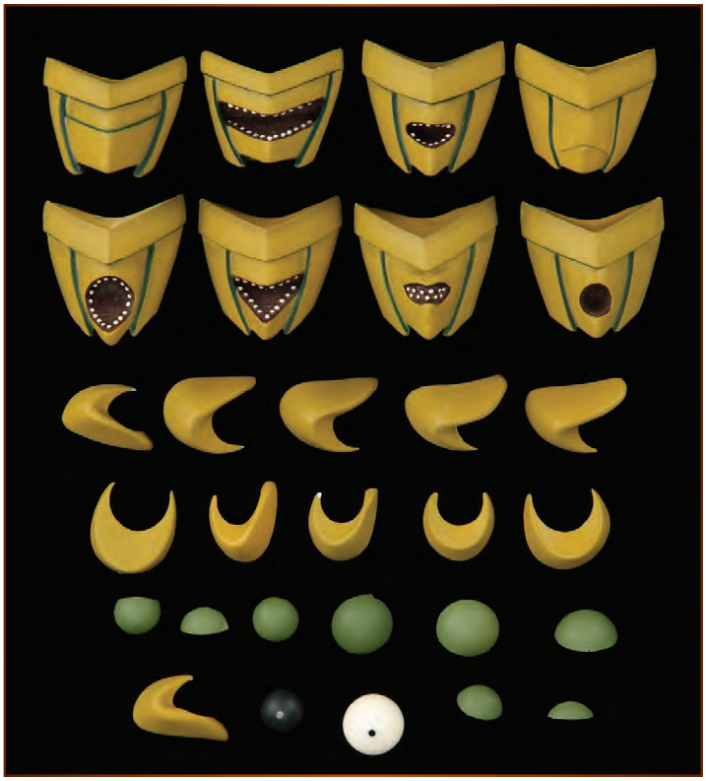
**1151. Screen-used Miss Spider faces and eyelids, concept skull proof from *James and the Giant Peach*.** (Walt Disney, 1996) Set of six screen-used Miss Spider "serious" faces and screen-used eyelids. The faces are made in slightly different mouth configurations and constructed of resin and hand-painted and detailed. Each face bears a handwritten production number inside to coincide with the sequence. Includes a pair of screen-used eyelids and production-made resin Miss Spider puppet head. Housed in the original box with production notations. **$1,000 – $1,500**




**1152. Stop-motion seagull puppet from *James and the Giant Peach*.** (Walt Disney, 1996) Animatable seagull puppet with articulated armature covered in foam latex with stiff paper wings. Mounted on a metal rod and encased within a Plexiglass display box with descriptive plaque. Puppet has an 8 ½ in. wingspan. Exhibits minor cracking on the body but remains in Very good condition. **$2,000 – $3,000**



**1153. ¼ SCALE GIANT PEACH, HATCH LID, GIANT PEACH STEM, SUNDIAL AND COMPASS FROM *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) A collection of stop-motion props from *James and the Giant Peach* including a ¼ scale giant peach of fired clay (lacks peach skin), compass of resin with detailed face and directional arrow completely hand-painted to resemble weathered metal, hero peach sundial measuring 17 in. x 14 ½ in., 8 ½ in. diameter peach hatch lid of resin with felt covered top completely hand-painted and detailed (2 in. diameter hole cut in the side), a giant peach stem of resin measuring approx. 17 in. tall with armature attachment at the base and silver painted filament wire wrapped around the top. The ¼ scale peach is missing felt. **$2,000 – $3,000**





**1154. GRASSHOPPER EYEBROWS AND MOUTHS FROM *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) Set of 8 Grasshopper mouths and 11 eyebrows of cast resin in different configurations for use in "mad" sequences. Each features handwritten notations to coincide with the combination needed for the scene. Completely hand-painted and detailed. Mouths measure approx. 1 in. square, eyebrows approx. ½ in. long. A wonderful collection of stop-motion elements from the film. **$600 – $800**

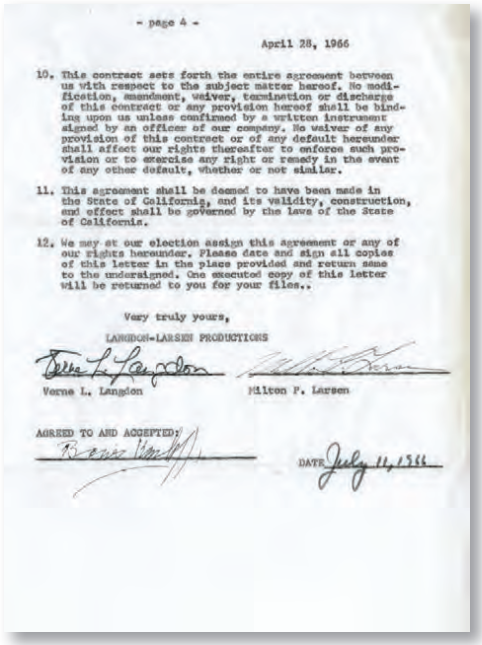


**1155. Hero skeleton stop-motion puppet from *Corpse Bride*.** (Warner Bros., 2005) Hero stop-motion puppet constructed of a fully articulated steel and aluminum ball and socket armature with resin for bone skeleton and rubber covered hands, and feet. Completely hand-painted and detailed to appear ancient. This impressive figure measures 15 in. tall and is housed in a display case for presentation. **$8,000 – $12,000**









- page 4 -

April 28, 1966

10. This contract sets forth the entire agreement between us with respect to the subject matter hereof. No modification, amendment, waiver, termination or discharge of this contract or any provision hereof shall be binding upon us unless confirmed by a written instrument signed by an officer of our company. No waiver of any provision of this contract or of any default hereunder shall affect our rights thereafter to enforce such provision or to exercise any right or remedy in the event of any other default, whether or not similar.

11. This agreement shall be deemed to have been made in the State of California, and its validity, construction, and effect shall be governed by the laws of the State of California.

12. We may at our election assign this agreement or any of our rights hereunder. Please date and sign all copies of this letter in the place provided and return same to the undersigned. One executed copy of this letter will be returned to you for your files..

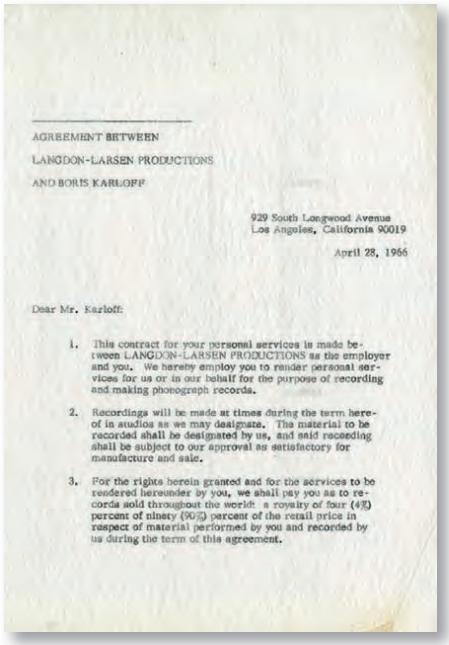
Very truly yours,

LANGDON-LARSEN PRODUCTIONS

Verne L. Langdon — Milton F. Larsen

AGREED TO AND ACCEPTED:

DATE July 11, 1966



AGREEMENT BETWEEN

LANGDON-LARSEN PRODUCTIONS

AND BORIS KARLOFF

929 South Longwood Avenue
Los Angeles, California 90019

April 28, 1966

Dear Mr. Karloff:

1. This contract for your personal services is made between LANGDON-LARSEN PRODUCTIONS as the employer and you. We hereby employ you to render personal services for us or in our behalf for the purpose of recording and making phonograph records.

2. Recordings will be made at times during the term hereof in studios as we may designate. The material to be recorded shall be designated by us, and said recording shall be subject to our approval as satisfactory for manufacture and sale.

3. For the rights herein granted and for the services to be rendered hereunder by you, we shall pay you as to records sold throughout the world: a royalty of four (4%) percent of ninety (90%) percent of the retail price in respect of material performed by you and recorded by us during the term of this agreement.

**1156. Boris Karloff Verne Langdon ensemble, includes signed contract for "An Evening with Boris Karloff" and display Mummy.** Boris Karloff's own personal original copy of the recording contract for his services on "An Evening with Boris Karloff and His Friends." One of only a few long-playing recordings made by Boris Karloff and the first such soundtrack album ever recorded. The script was written by Forrest J. Ackerman and Arthur Stevenson Kennard produced and directed Karloff for the session, which was recorded in 1966 at Gold Star Studios in Hollywood. Includes the LP recording. From the collection of Verne Langdon and with his letter of authenticity. Includes Boris Karloff as "The Mummy" display figure with faithful recreation of his iconic makeup and hand-wrapped and painted rags on a display figure. Exhibits wear with the latex stiff and broken, one hand nearly detached, but could easily be repaired. A wonderful collection and association from this legend of horror. **$4,000 – $6,000**

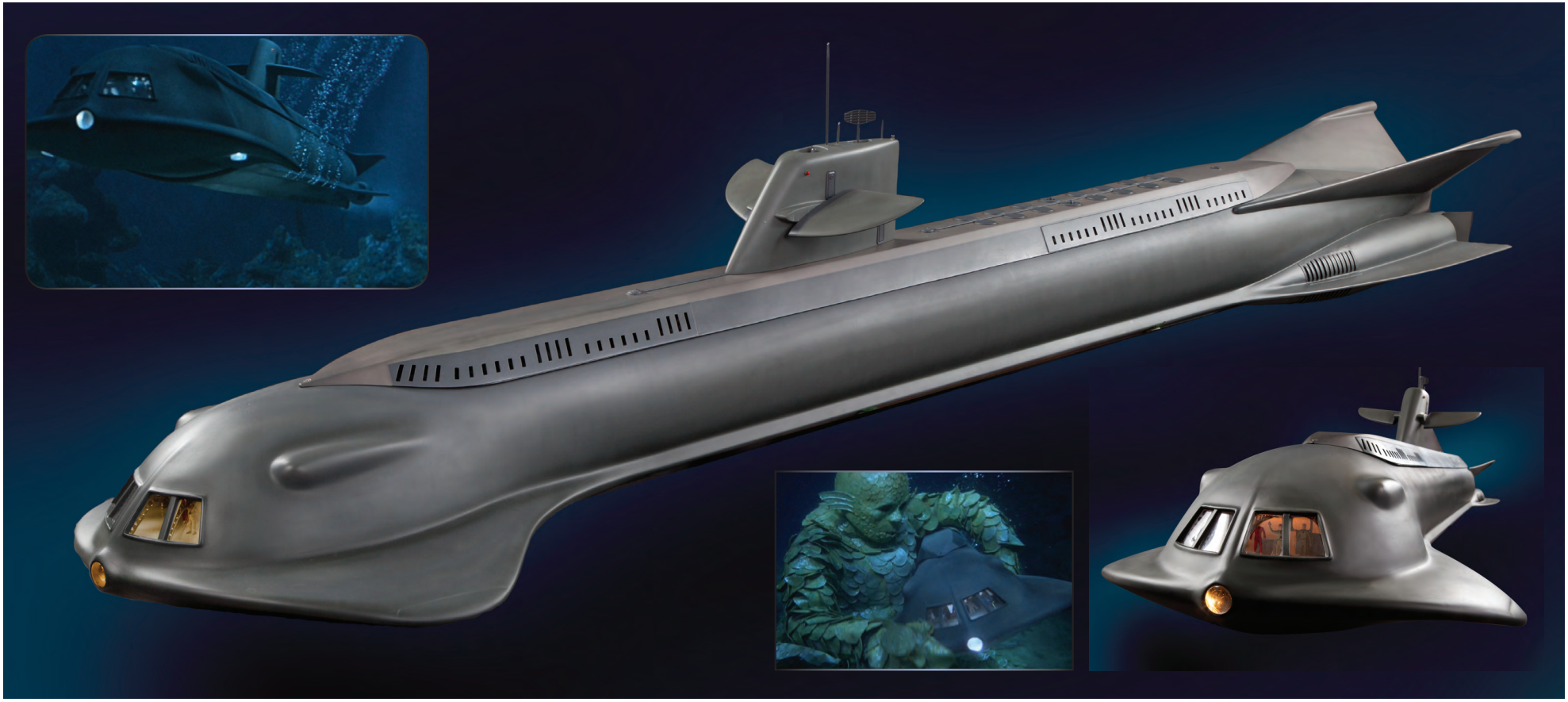



**1157. Original Bill Ward illustration artwork for a burlesque dancer.** Original illustration artwork by legendary cartoon pin-up artist Bill Ward of a burlesque dancer during her stage show. Accomplished in crayon, colored pencil and gouache on 16 ½ in. x 24 ½ in. illustration board. Bill Ward (1919-1998) was one of the most popular and prolific cartoon pin-up artists whose career spanned 60 years. He specialized in voluptuous, impossibly buxom blondes perched on stiletto heels, legs sheathed in black nylon, torsos packed in satin, of which this particular example is a perfect rendition of his style. Bears his distinctive signature, *"Ward,"* at the lower center. Exhibits tape residue along the edges and tiny ¼ in. tear at the lower left corner; otherwise, Fine. **$600 – $800**






**1158. Original painting from the Mustang Ranch signed by Joe Conforte.** Original large format painting of a comely Rubinesque lady of the evening posed topless in a reclining position on a lounge, wearing red stockings and hair adorned with feathers. Accomplished in oil on board in striking autumnal shades of red and burnished gold, it measures 76 in. x 52 in. This large artwork hung prominently in the main entrance of the Mustang Ranch from ca. 1975-1990. Under Joe Conforte, the Mustang Ranch became Nevada's first licensed brothel in 1971, eventually leading to the legalization of brothel prostitution in 10 of the 17 counties in the state. It went on to become Nevada's largest brothel and the most profitable. Signed by the artist, "Alan" in red at the top left as well as by Joe Conforte at the center right. Purchased at the IRS liquidation sale in November, 1990 and with attached IRS sale documents on the verso signed by Conforte. Not only a beautiful piece of fine art but an important milestone in American history. Special shipping arrangements will apply. **$5,000 – $7,000**



**1159. Large-scale "Seaview" submarine replica from *Voyage to the Bottom of the Sea*.** (ABC-TV, 1964-1968) This one of a kind recreation, with front cast directly from the surviving nose portion of the original miniature was developed for "The Fantasy Worlds of Irwin Allen." It is dimensionally identical with the original filmed miniature but to a Museum Quality standard of fit and finish, well beyond that found on the original miniature. The accurate, five color airbrushed paint finish represents the colors and weathering as it appeared while in "Flying Sub" configuration from 1965-1968. Development took well over two years of spare time effort. Everything found on the "Hero 8 Footer Miniature" is found in and on this flawless recreation.

Constructed of hand molded epoxy resin and multiple layers of fiberglass/carbon fiber composite. Numerous precision machined brass and bronze detail components as well as where high tolerance moveable parts require free movement. Immersible for filming and is equipped with brass plumbing for bubble effects along the hull side "chines" and inside of the engine nacelles.

Stainless steel air-flask is included and is ready for connection for operation if need be. Correctly located external toggle switches control tail lights, conning tower (sail) navigational lamps, underside lathe turned acrylic flood lamps, lathe turned acrylic headlight and sleeve, translucent and detailed "Observation Nose Interior" all fully duplicating the lighting characteristics and appearance of the original. Fully functioning filming miniature with: all lights as per original, brass tubing bubble generator tubes in side chines with numerous .014" diameter holes for bubble generation, engine exhausts tubes in nacelles ends ahead of internal diving planes, valve stems protruding through the fourth pair of missile hatches, synchronized double door, cable operated remote brass linkage and hinges to "Diving Bell/Mini-sub" hatch, fully detailed translucent acrylic "Observation Nose Interior" with hand made girders, spiral staircase and three hand painted figures in color correct character costumes, moveable and operable: linked triple rudders, outer most pair in brass, linked internal dining planes and conning tower diving planes. Lost wax cast bronze; Radar, opening deck escape hatches, conning tower doors, deck walkways, etc. Fiberglass/carbon fiber and epoxy composite construction throughout. If one desires an absolutely accurate recreation of this famed miniature, this is the one and only one that will ever be. Dimensions: Length 103 in. overall x 22 in. wide and weighs 40+ lbs. Comes with solid walnut display stand. **$20,000 – $30,000**

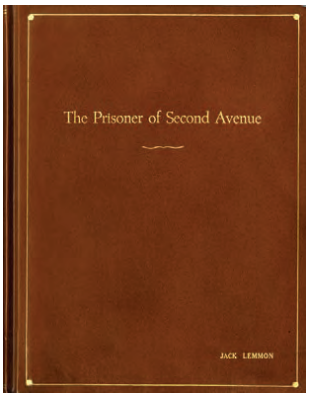
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## Estate of Jack Lemmon

The following 50 lots are from the Estate of Jack Lemmon. Lemmon starred in more than 60 films including *Some Like It Hot*, *The Apartment*, *Mister Roberts* (for which he won the 1955 Best Supporting Actor Academy Award), *The Out-of-Towners, Days of Wine and Roses*, *Save the Tiger* (for which he won the 1973 Best Actor Academy Award), *The Odd Couple, Glengarry Glen Ross*. He had a particularly long association with the films of Billy Wilder and Blake Edwards.



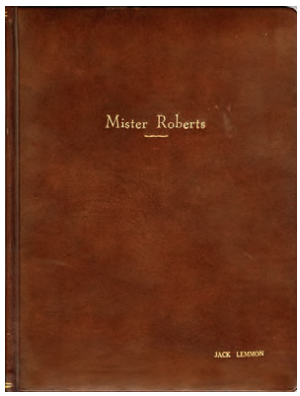

**1160. Large collection of 62 film scripts.** 62 scripts, some studio Xeroxes, various drafts. All bound in leather with Jack Lemmon's name in gilt on the covers. Highlights include: *Airport*, *The April Fools*, *Avanti*, *The Ballad of Mary Phagam*, *Bell, Book and Candle*, *Buddy Buddy*, *The China Syndrome*, *Cowboy*, *Dad*, *The Day Lincoln Was Shot*, *A Face of a Hero*, *Fire Down Below*, *The Entertainer, For Richer, For Poorer*, *The Fortune Cookie*, *The Front Page*, *Getting Away with Murder*, *Getting There*, *Good Neighbor Sam*, *The Grass Harp*, *Grumpier Old Men*, *Inherit the Wind*, *It Should Happen to You*, *The Legend of Bagger Vance*, *A Life in the Theatre*, *Short Cuts*, *Tuesdays with Morrie*, *Twelve Angry Men*, and many others. Special shipping arrangements will apply. **$2,000 – $3,000**




**1161. *The Prisoner of Second Avenue* script.** (Warner Bros., 1975) Screenplay by Neil Simon. Complete final draft dated 8/30/1973 with pink revision pages. A few pages of handwritten notations and dialogue changes. Bound in full leather. **$200 – $300**




**1163. *The Great Race* script.** (Warner Bros., 1965) Screenplay by Blake Edwards. Complete final draft dated 4/9/1964 with blue revision pages. Bound in full leather. **$300 – $500**



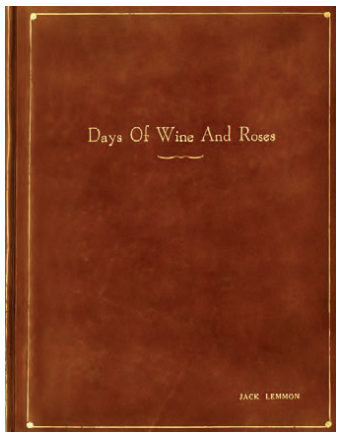

**1165. *Master Roberts* script.** (Warner Bros., 1955) Complete shooting script dated 2/15/55. Bound in full leather. **$200 – $300**



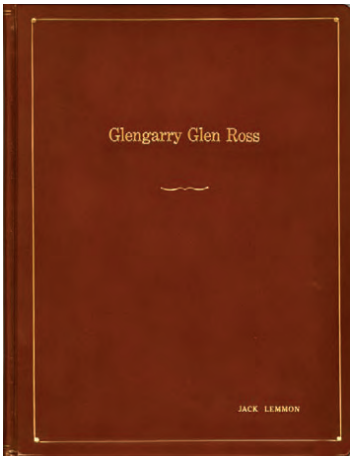

**1162. *Some Like it Hot* script inscribed by Jack Lemmon.** (UA, 1959) Complete screenplay, dated 7/18/58 with blue revision pages. Inscribed on the verso of the front flyleaf, *"Dear Jack, Boy What an Actor! Jack Lemmon."* Bound in full leather. **$800 – $1,200**



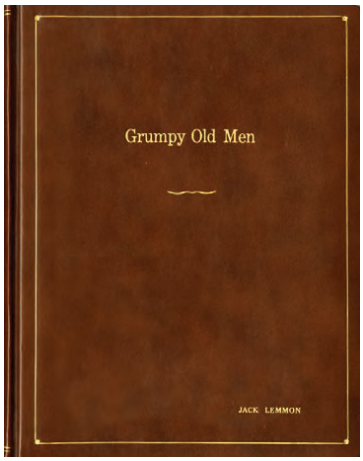

**1164. *The Odd Couple* script.** (Paramount, 1968) Screenplay by Neil Simon. Complete shooting script dated 4/24/1967 with blue revision pages. Bound in full leather. **$800 – $1,200**



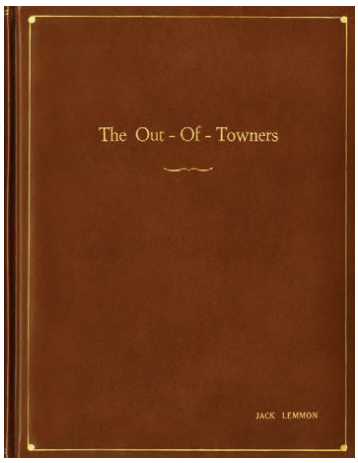

**1166. *Days of Wine and Roses* script.** (Warner Bros., 1962) Complete original screenplay, dated 1/10/1962 with blue revision pages. Extensive notations throughout script in his hand. Bound in full leather. **$200 – $300**




**1167.** ***Glengarry Glen Ross* script.** (New Line, 1992) Written by David Mamet. Complete first draft dated 7/30/91. Notations throughout, mostly character identifying (with circling character's name). Bound in full leather. **$200 – $300**




**1170.** ***Grumpy Old Men* script.** (Warner Bros., 1993) Complete second revised draft dated 1/3/1993 with rainbow revision pages. Bound in full leather. **$200 – $300**




**1172.** ***The Out of Towners* script.** (Paramount, 1970) Screenplay by Neil Simon. Complete final draft, dated 3/6/1969 with pink and blue revision pages. Handwritten notations throughout, page 130 signed upper right. Bound in full leather. **$200 – $300**

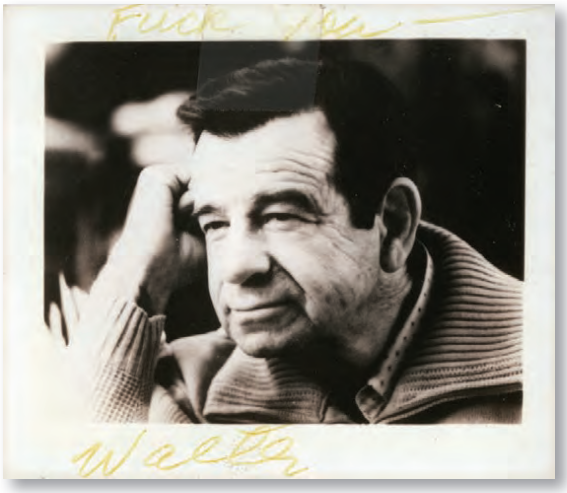



**1168.** ***JFK* script.** (Warner Bros., 1991) Screenplay by Oliver Stone and Zachary Sklar. Complete sixth draft dated 4/15/1991 with yellow and green revision pages. A few notations throughout script. Bound in full leather. **$200 – $300**




**1171.** ***Cool Hand Luke* script.** (Warner Bros., 1967) Screenplay by Frank R. Pierson and Hal Dresner. Complete final draft, dated 9/29/1966 with blue revision pages. Bound in full leather. **$300 – $500**






**1169. Fishhook from *Grumpy Old Men* and signed photos of Walter Mathau, Billy Wilder with Lemmon.** Prop fish hook from Grumpy Old Men, 3 x 3 ½ in. b&w photo of Walter Mathau signed, *"Fuck You, – Walter,"* a pair of signed Walter Mathau and Billy Wilder color photos, and a color photo of Jack Lemmon and Walter Mathau wearing Dodger uniforms. **$200 – $300**











**1173. Al Hirschfeld original pen & ink drawing of Jack Lemmon and cast members from Broadway's *Long Day's Journey Into Night*.** 1986 India ink on textured art paper, archivally framed (mat window size 20½ in. x 23½ in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the Broadway stage production of *Long Day's Journey Into Night*. Very Fine. Special shipping arrangements apply. **$2,000 – $3,000**



**1176. Al Hirschfeld original pen & ink drawing of Jack Lemmon, Walter Matthau, Billy Wilder, and Carol Burnett for *The Front Page*.** 1974 India ink on crème art paper, archivally framed (mat window size 19 in. x 25 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the 1974 film *The Front Page*, directed by Wilder. Very Fine. Special shipping arrangements apply. **$3,000 – $5,000**

**1174. Al Hirschfeld original pen & ink drawing of Jack Lemmon with stars of the arts and stage.** Ca. 1975 India ink on crème art paper, archivally framed (mat window size 20 in. x 27 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. Lemmon is drawn surrounded by 21 legendary stars of the arts and theatre. Very Fine. Special shipping arrangements apply. **$2,000 – $3,000**

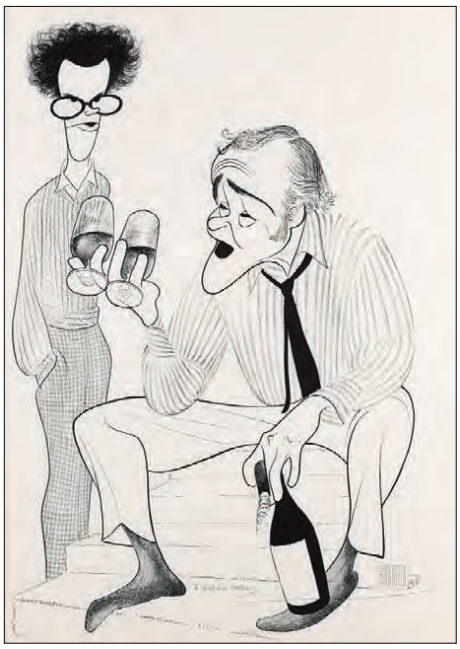




**1175. Al Hirschfeld original pen & ink drawing of Jack Lemmon and Natalie Wood from *The Great Race*.** 1965 India ink on crème art paper, archivally framed (mat window size 14½ in. x 19 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the 1965 film *The Great Race*. Very Fine. Special shipping arrangements apply. **$2,000 – $3,000**



**1177. Al Hirschfeld original pen & ink drawing of Jack Lemmon and Walter Matthau in *The Odd Couple*.** 1968 India ink on crème art paper, archivally framed (mat window size 18 in. x 16 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the 1968 film *The Odd Couple*. Very Fine. Special shipping arrangements apply. **$4,000 – $6,000**



**1178. Al Hirschfeld original pen & ink drawing of Jack Lemmon and young man with wine glasses.** Ca. 1990 India ink on textured art paper, archivally framed (mat window size 18 in. x 27 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. From unidentified stage or screen production, possibly *A Life in the Theatre*. Very Fine. Special shipping arrangements apply.
**$800 – $1,200**

**1180. Al Hirschfeld original pen & ink drawing of Jack Lemmon from Broadway's *Tribute*.** 1978 India ink on textured art paper, archivally framed (mat window size 19 in. x 24 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. From the Broadway stage production of *Tribute*, and also inscribed to Lemmon from show producer, Morton Gottlieb. Very Fine. Special shipping arrangements apply.
**$1,500 – $2,500**





**1181. Al Hirschfeld original pen & ink drawing of Jack Lemmon and Anne Bancroft in *The Prisoner of Second Avenue*.** 1975 India ink on textured art paper, archivally framed (mat window size 19 in. x 24 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the film *The Prisoner of Second Avenue* with Anne Bancroft. Very Fine. Special shipping arrangements apply.
**$2,000 – $3,000**



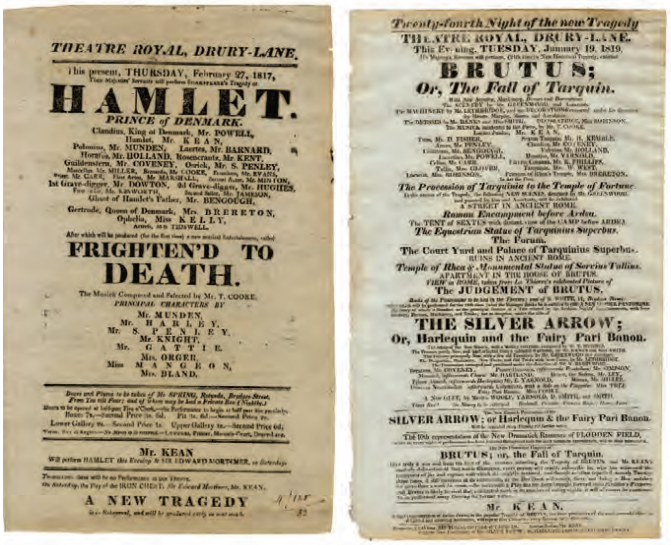
**1179. Al Hirschfeld original pen & ink drawing of Jack Lemmon, Elaine Stritch, and Walter Matthau from *Out to Sea*.** 1997 India ink on textured art paper, archivally framed (mat window size 19 in. x 21 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the 1997 film *Out to Sea* with Walter Matthau and Elaine Stritch. Very Fine. Special shipping arrangements apply. **$800 – $1,200**



**1182. Al Hirschfeld original pen & ink drawing of Jack Lemmon and Walter Matthau in *The Odd Couple* in custom-crafted frame.** 1968 India ink on crème art paper, archivally framed with die-cut mat (mat window size roughly 18 in. x 24 in.) executed by Al Hirschfeld and inscribed later by him on mat to Jack and Felicia Lemmon. For the 1968 film *The Odd Couple*. Custom carved and painted frame with cigar and ashtray motif to complement art. Slight waving near lower edge of art. Special shipping arrangements apply. **$4,000 – $6,000**



**1183. Oversize photograph of Tony Curtis and Jack Lemmon from *Some Like It Hot*, inscribed by Tony Curtis.** An oversize signed black and white photograph of Jack Lemmon "Jerry" and Tony Curtis "Joe" in costume for *Some Like it Hot*, lying on a couch. Measures 13 ¾ in. x 27 in. Inscribed by Tony Curtis in black ink on the image, *"Jack! Your* [sic] *a beautiful thing. Tony."* A wonderful association. Very fine. **$400 – $600**



THEATRE ROYAL, DRURY-LANE.

This present, THURSDAY, February 27, 1817,

HAMLET.

PRINCE of DENMARK.

Claudius, King of Denmark, Mr. POWELL,
Hamlet, Mr. KEAN,
Polonius, Mr. MUNDEN, Laertes, Mr. BARNARD,
Horatio, Mr. HOLLAND, Rosencrantz, Mr. KENT,
Guildenstern, Mr. COVENEY, Ostrick, Mr. S. PENLEY,
Marcellus, Mr. MILLER, Bernardo, Mr. COOKE, Francisco, Mr. EVANS,
1st Grave-digger, Mr. DOWTON, 2d Grave-digger, Mr. HUGHES,
Ghost of Hamlet's Father, Mr. BENGOUGH,
Gertrude, Queen of Denmark, Mrs. BRERETON,
Ophelia, Miss KELLY,

FRIGHTEN'D TO DEATH.

Mr. KEAN

A NEW TRAGEDY

Twenty-fourth Night of the new Tragedy

THEATRE ROYAL, DRURY-LANE.

This Evening, TUESDAY, January 19, 1819,

BRUTUS;
Or, The Fall of Tarquin.

The Procession of Tarquinia to the Temple of Fortune.

A STREET IN ANCIENT ROME.

Remans Encampment before Ardea.

The Equestrian Statue of Tarquinius Superbus.

The Forum.

The Court Yard and Palace of Tarquinius Superbus.

Temple of Rhea & Monumental Statue of Servius Tullius.

The JUDGEMENT of BRUTUS.

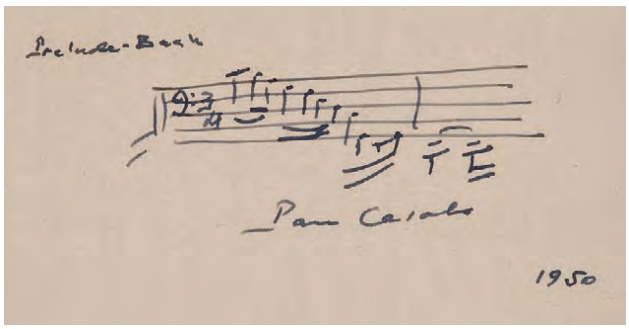
THE SILVER ARROW;
Or, Harlequin and the Fairy Pari Banon.

SILVER ARROW; or Harlequin & the Fairy Pari Banon.

BRUTUS; or, the Fall of Tarquin.

Mr. KEAN.

**1184. Pair of early 19th century theater broadsides.** Pair of Theatre Royal, Drury Lane [London] broadsides for productions of *Brutus; Or, The Fall of Tarquin* and *Hamlet. Prince of Denmark*. January 19, 1819 and February 27, 1817. Measure 7 ½ in. x 13 in. and framed in clear Plexiglass display boxes. **$200 – $300**



Prelude-Bach

Pau Casals

1950



**1185. Pablo Casals Autograph Musical Quotation Signed.** Autograph Musical Quotation from the opening Praeludium of Bach's Cello Suite #3, in C. Penned in blue ink on an approx. 3 ½ in. x 5 in. leaf. Signed *"Pablo Casals, 1950."* Framed with printed photo by Yousuf Karsh. 15 in. x 23 in. overall. **$200 – 300**



**1186. Original painting of Jack Lemmon as "Jerry" from *Some Like it Hot*.** Original portrait of Jack Lemmon as "Jerry" from *Some Like It Hot* accomplished in oil on canvas. Stands 69 ¼ in. tall x 19 in. wide. Exhibits some cracking and moisture damage at the top edge. Includes a candid framed color print of Lemmon and Marilyn Monroe on the set of the film. Special shipping arrangements will apply. **$300 – $500**





**1189. Fencing helmet.** Italian-made fencing helmet with padded neck and dense steel woven facemask. Attributed to Jack Lemmon in *The Great Race*. $**200 – $300**



**1187. Antique Mahogany English stationery box together with antique sewing kit.** Antique English-made mahogany hinged-lid desktop upright stationery box with intricate arrow-shaped inlay and hand-formed brass fixtures, 13 in. high, together with an exceptional antique sewing box containing an amazing variety of vintage implements of bone or ivory, wood, and metals (one is marked Aug. 1868), with exterior embellished by mother-of-pearl. **$200 – $300**





**1188. Carved alabaster head on ebonized wood base signed "Rondell".** Sculptural work of a somber stylized face in ¾ profile executed in alabaster by "Rondell" who has signed it twice. Approx. 4 in. x 7 in. on 6 in. x 9 in. ebonized-wood base. **$200 – $300**

**1190. Two antique oak Pipe Cases together with antique cut glass and silver plate tobacco jar.** Antique stained-oak curved-glass display pipe case 11 ½ in. high, 15 in. wide with hinged lid and opening curved doors; vintage stained-oak pipe box 11 in. high with brass presentation plaque to a "Henry Rushton" in 1909; and a heavy cut-glass tobacco jar with scroll-décor silverplate lid. All Fine considering age, except back panel of smaller box is loose. **$200 – $300**




**1191. Screen Actors Guild 1999 award for *Tuesdays with Morrie*.** Cast bronze facsimile Greek statue "The Actor" holding the masks of tragedy and comedy, the personification of the Theatre and dramatic arts. Stands 16 in. high with polished granite base, and is stamped with casting #184. Brass plaque inscribed for Jack Lemmon as outstanding male performance in a television movie or mini-series: *Tuesdays with Morrie*. Weighs 12.6 lbs., and is in Fine condition. **$600 – $800**



**1193. Continental silver trophy for Venice Biennale on malachite base.** Award to Jack Lemmon from the XLIX Venice Biennale "Master of Cinema Arts". Silver lion's-head handled cup 11½ in. high (with base 16 in.), hallmarked with "828" and mounted on solid heavy malachite with a .925 silver plaque inscribed. Total weight 16.4 lbs. Cup foot is slightly indented and silver is well-tarnished. **$200 – $300**




**1195. Harvard Arts Medal presented to Jack Lemmon.** The Harvard Arts Medal presented to Jack Lemmon. Cast in bronze measuring 3 in. in diameter and attached to a length of crimson silk ribbon. Displayed in an 18 in. x 20 in. frame. Together with the Harvard Crest word design lithograph signed and dated by the artist, *"Frank Leir 1986."* 15 in. square, framed. **$300 – $500**




**1192. Sarah Bernhardt signed photo.** Original 4 ½ in. x 6 ½ in. portrait postcard by Otto, Paris, of Sarah Bernhardt in costume. Signed in black ink, *"Sarah Bernhardt, 1904."* Framed 12 ½ in. x 15 ½ in. **$200 – $300**



**1194. Brass Viking boat.** Finely detailed Viking boat of brass with wooden mast, brass sail and flag and wire rigging. Measures 16 ½ in. long x 15 in. tall. Sits on a wooden display base. **$200 – $300**



**1196. Group of golf awards and other items.** Collection of awards and other items presented to Jack Lemmon including a cut glass vase engraved as a golf trophy with a group of replica golf balls, pair of practice clubs, a cartoon of a Jack and a lemon, golf trophy (2nd place), 1994 Pebble Beach award, 1999 National Pro-Am trophy with cartoon of Jack, pair of photos of Jack playing golf (one framed), Golf Digest article mounted, and autograph to Jack from Pete Jacobson. **$300 – $500**



**1197. Collection of awards presented to Jack Lemmon.** Large collection of 20+ award plaques, trophies presented to Jack Lemmon. Perhaps the most notable is a 1998 Golden Globe Award. At the 1998 Golden Globe Awards, he was nominated for "Best Actor in a Made for TV Movie" for his role in *Twelve Angry Men*, losing to Ving Rhames. After accepting the award, Rhames asked Lemmon to come on stage and, in a move that stunned the audience, gave his award to him. The Hollywood Foreign Press, which presents the Golden Globes, decided to have a second award made and sent to Rhames. Other highlights include: 1978 Cue NY Golden Apple Awards, Hollywood Women's Association, British Film Academy Award, Showbiz Bash Awards, Film Society of Lincoln Center, Anti-Defamation League of B'Nai Brith, Torch of Liberty, Governor's Award, Antoinette Perry Award, American Comedy Awards, Lifetime Achievement, Screen Actors Guild, NatoShowest, National Board of Review, Hollywood Film Festival. Special shipping arrangements will apply. **$2,000 – $3,000**



**1198. National Association of Theatre Owners 1979 Star of the Year award.** Constructed of wood with metal plaques and figure and acrylic ball. Measures 18 ½ in. tall. **$200 – $300**



**1199. Set of golf clubs and golf bag.** Lemmon's personal Titleist golf bag bearing his metal engraved name tag with address, USGA Champions Club tag and AFI Golf Classic patch. Mixture of Orlimar Trimetal drivers and Calloway titanium/steel putter and wedges. Pouches include several gloves, tees and golf balls. Exhibits light use. **$300 – $500**



**1200. Jack Lemmon *The Simpsons* crew jacket.** Wool crew jacket with red leather sleeves and festooned with Simpsons character patches. Left breast is embroidered with Jack Lemmon's name. *The Simpsons* character "Gil Gunderson" was based on Lemmon's role as "Shelley Levene" in *Glengarry Glen Ross*. Lemmon appeared as "Frank Orman" in the episode, "The Twisted World of Marge Simpson." **$400 – $600**



**1201. Pair of fly fishing rods and reels in case.** Pair of British-made Orvis fly fishing rods and reels: an Orvis Trident rod, 9 ft./4 oz./7 wt. line/Mid Flex 7.5 with Vortex 7/8 reel and a Trident TL rod, 8 ½ ft./2 ¾ oz./4 wt. line/Tip Flex 9.5 with CFO III Disc reel. Housed in Orvis nylon case. Appear unused. **$300 – $500**



**1202. Walnut two-tier dry sink with drawers.** Two-tier dry sink built of walnut with two drawers. Measures 54 in. tall x 18 in. deep x 27 in. wide. Special shipping arrangements will apply. **$200 – $300**



**1203. Italian walnut armchair.** Rococo style armchair of Italian walnut. Covered in black leather. Measures 40 in. tall. Special shipping arrangements will apply **$200 – $300**

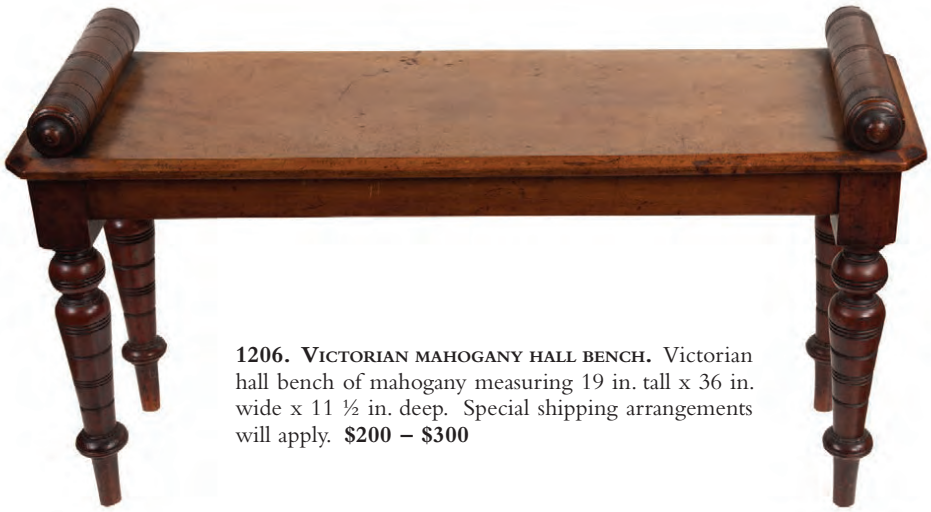


**1204. English mahogany double pedestal desk with a pair of wing-back desk chairs.** Monumental English mahogany desk with green leather padded top and gilt stamped border. Each pedestal features two drawers. Measures 33 in. tall x 88 in. wide x 49 in. deep. Includes a pair of wingback chairs with purple upholstery (one with 9 in. tear) measuring 49 in. tall x 24 in. wide x 24 in.. Special shipping arrangements will apply. **$1,000 – $2,000**





**1205. Group of three lamps.** Collection of lamps including an Italian vase hand-painted on the front and back, an antique coffee urn and fired clay figure completely hand-painted. Urn lamp exhibits a tarnished patina. Sizes approx. 27 in. tall and a 15 in. diameter shade. Special shipping arrangements will apply **$300 – $500**



**1206. Victorian mahogany hall bench.** Victorian hall bench of mahogany measuring 19 in. tall x 36 in. wide x 11 ½ in. deep. Special shipping arrangements will apply. **$200 – $300**



**1207. Carved walnut side table with two armchairs.** Carved walnut side table measuring 28 in. tall x 28 in wide x 20 in. deep. Together with a pair of walnut armchairs, 20th century with upholstered cushions. Measure 41 in. tall x 24 in. wide x 22 in. deep. Special shipping arrangements will apply **$400 – $600**







**1208. 2000 Rolls Royce Silver Seraph.** Model year 2000 Rolls Royce Silver Seraph. Black with tan leather. 27,406 miles. Recently serviced. Exhibits some paint swirls, right rear tail light cracked. Special shipping arrangements will apply.
**$40,000 – $60,000**





**1209. 2000 Aston Martin DB7 Vantage.** Model year 2000 Aston Martin DB7 Vantage in silver with dark red leather interior. 17,797 miles. Recently serviced. Exhibits a small crack in the lower front splitter, minor delamination of the wooden dash, side bolsters of the driver's seat show some wear. Special shipping arrangements will apply. **$40,000 – $60,000**

# Registration Form – Icons of Hollywood

*For office use only*
Bidder Number:_____

Please print all information

Mr./Mrs./Ms._____

Business Name_____

Mailing Address_____

City_____ State_____ Zip_____

Country _____

Home Phone:_____

Mobile Phone:_____

Business Phone:_____

Fax:_____

Email:_____

Credit Card #

_____

Exp. Date _____

**BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE "CONDITIONS OF SALE" AND ENTERS INTO A LEGALLY, BINDING, AND ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.**

**READ THIS BEFORE YOU BID: NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AND THE TERMS OF THIS REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THE "CONDITIONS OF SALE" AND THE TERMS OF THIS REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.**

AS SET FORTH IN THE "CONDITIONS OF SALE", FULL PAYMENT MUST BE RECEIVED BY PROFILES NO LATER THAN SEVEN (7) CALENDAR DAYS OF THE AUCTION OR WITHIN FIVE CALENDAR DAYS OF THE INVOICE DATE, WHICHEVER IS LATER. PURCHASE PRICE IS THE SUM OF FINAL BID AMOUNT PLUS BUYER'S PREMIUM (20% OF FINAL BID PRICE IF CASH; 23% OF FINAL BID PRICE IF CREDIT CARD; 23% OF FINAL BID PRICE IF BIDDING VIA ICOLLECTOR.COM OR LIVEAUCTIONEERS.COM), PLUS APPLICABLE SALES TAXES. BID INCREMENTS ARE SET FORTH ON THE REVERSE SIDE OF THIS FORM.

**For telephone bidders only:** Bidding by telephone is permitted on a limited basis subject to advance arrangements and availability, at Profiles' sole discretion. Telephone bidding is offered solely as a convenience subject to Profiles' sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. For telephone bidding consideration, this form must be fully executed with all required information and attachments and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. on **December 14, 2011**. Telephone bidders need not complete the bid amount column on this form.

**For absentee bidders only:** The absentee bid process is offered solely as a convenience subject to Profiles' sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. The bidder hereby authorizes Profiles to enter bids on the specified lots up to the maximum price indicated on the bid form. The bidder understands that Profiles will endeavor to purchase these lots as reasonably as possible, and if the bid is successful, the purchase price will be the final bid plus buyer's premium and applicable sales taxes. For absentee bid consideration, all bids must be in writing, fully executed including all columns on the back of this form, with all required information and attachments, and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. on **December 14, 2011.**

**Telephone Bidders check this box** ☐ **Absentee Bidders check this box** ☐ **Floor Bidders check this box** ☐

Profiles in History's terms are net seven (7) days of the auction or within five calendar days of the invoice date, whichever is later. I, the undersigned, have read and agreed to the terms and conditions of sale.

(Signature)_____ (Date)_____

**For dealers purchasing for resale only:** The bidder hereby represents and warrants to Profiles that all tangible personal property purchased by the bidder will be for resale and is not subject to sales tax, and that the bidder holds the following valid Resale Certificate Number:_____

Dealer: (Signature)_____ (Date)_____

# ICONS OF HOLLYWOOD AUCTION

Bidder Name _____

_____

Phone #1

_____

Phone #2

_____

PROFILES IN HISTORY: 26901 Agoura Road, Suite 150, Calabasas Hills, CA 91301
PHONE: 310-859-7701 • FAX: 310-859-3842

# ABSENTEE & TELEPHONE BID FORM

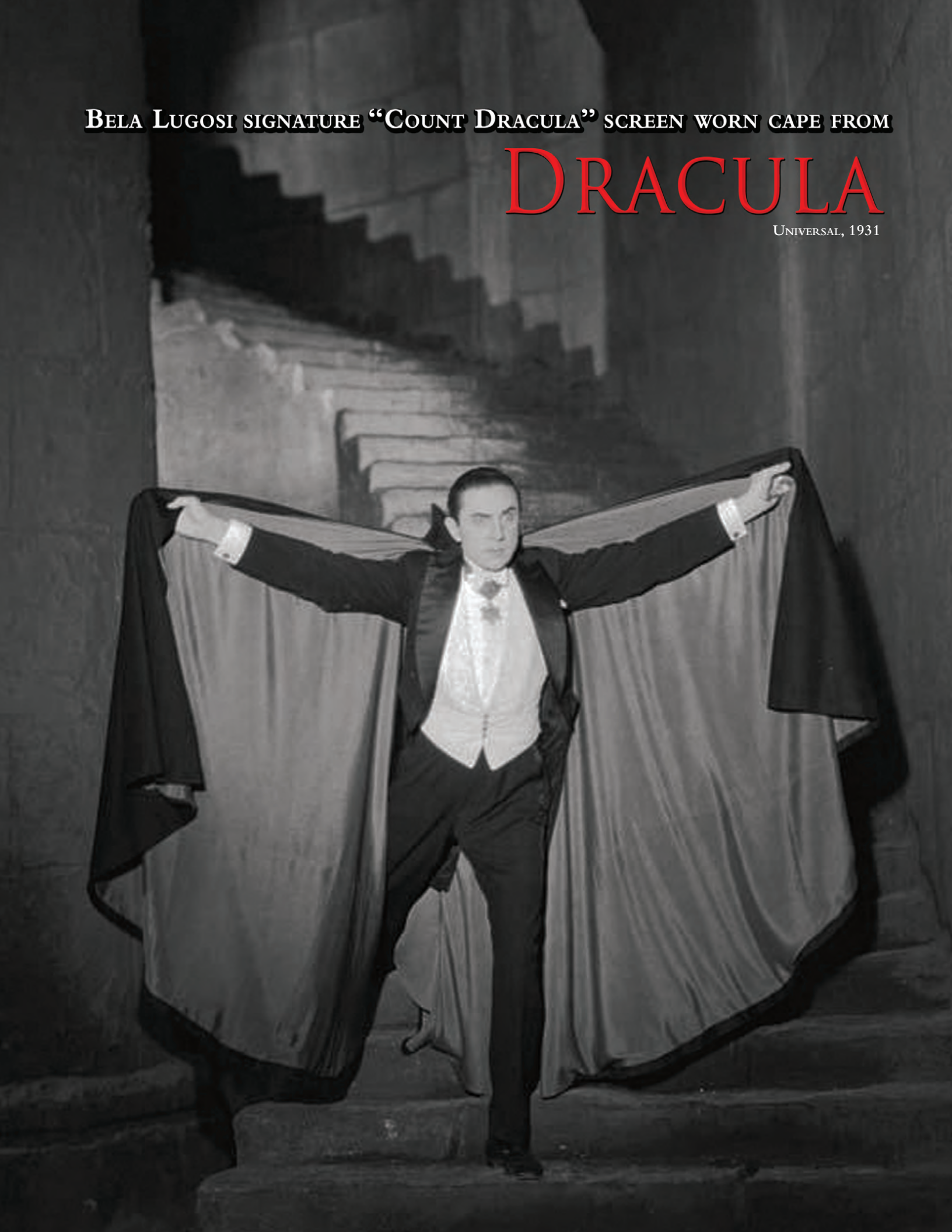
*For office use only*
Bidder Number:_____

Profiles in History uses the following increment multiples:

| | |
|---|---|
| $50 to $500 | by $25 |
| $500 to $1,000 | by $50 |
| $1,000 to $2,000 | by $100 |
| $2,000 to $5,000 | by $250 |
| $5,000 to $10,000 | by $500 |
| $10,000 to $20,000 | by $1,000 |
| $20,000 to $50,000 | by $2,500 |
| $50,000 to $100,000 | by $5,000 |
| $100,000 to $250,000 | by $10,000 |
| $250,000 and up-Auctioneer's discretion | |

Please print all information and fax or mail with the registration form to Profiles in History. All items are from sale number 47.

| AUCTION LOT # | DESCRIPTION OF LOT | BID $ EXCLUDING PREMIUM **Absentee Bidders only** | |
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Bela Lugosi signature "Count Dracula" screen worn cape from
Dracula
Universal, 1931

Profiles IN HISTORY

Welcome to our Icons of Hollywood auction! To coin a phrase often heard, this truly *is* a "once-in-a-lifetime" opportunity. In this incredible sale, we are offering some of the most remarkable and instantly recognizable Hollywood artifacts to ever grace the silver screen. Over 1,200 unique treasures are represented in this sale covering the entire history of Hollywood.

Some of the highlights include:

- Incredible archive of John Wayne personal correspondence from 1941-1966 discussing his career and major film projects
- Extraordinary collection of original 8 x 10 in. camera negatives of Louise Brooks, Clara Bow, Carole Lombard, Rita Hayworth and Lupe Velez
- *Gilda* original near-mint linen-backed Style "B" one-sheet poster
- Original annotated *The Rocky Horror Picture Show* script used on-set by creator and screenwriter Richard O'Brien
- Original final approval maquette of Kong's head from *King Kong* and other items from the estate of Willis O'Brien
- A collection of Kenneth Strickfaden special effects devices from *Frankenstein*, *The Bride of Frankenstein*, and other films
- Judy Garland screen-used "Dorothy Gale" blue and white gingham pinafore dress from *The Wizard of Oz*
- Judy Garland screen-worn ruby slippers from *The Wizard of Oz*
- Bert Lahr screen-worn "Cowardly Lion" costume from *The Wizard of Oz*
- Bela Lugosi's signature "Count Dracula" screen-worn cape from *Dracula* and other items from his estate
- Marilyn Monroe's platinum and diamond eternity band given to her by Joe DiMaggio on their wedding day, January 14, 1954, from her personal property
- Marilyn Monroe's invitation to the JFK birthday celebration from her personal property
- Nude painting (ca 1949) of Marilyn Monroe by famed pinup artist Earl Moran
- Howard Terpning original final one-sheet poster artwork for the 1963 *Cleopatra*
- A collection of items from the estate of makeup effects legend John Chambers
- An unprecedented collection of screen-used props and costumes from the *Back to the Future* trilogy, including the only screen-used DeLorean time machine in private hands
- Steve McQueen's original hero Gulf driving suit from *Le Mans*
- Rare fully animatronic puppet from *Howard the Duck*
- *Star Trek: The Original Series* mid-grade type-1 hand phaser
- A complete NASA Gemini program G-2C spacesuit, helmet, gloves and boots
- Original Al Hirschfeld artwork, scripts and other treasures from the estate of Jack Lemmon

You're sure to find something new and exciting in this auction to add to your collection. Please remember we're always interested in your future consignments for those who wish to pass ownership of their treasures pieces of Hollywood memorabilia on to new caretakers.



*Joseph Maddalena and the PiH staff*

## "CONDITIONS OF SALE"

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty-three percent (23%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty-three percent (23%) if bid on and won through internet bidding; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole

discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.***

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.***

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.***

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

***Additional Terms and Conditions of Sale for Items Consigned by Sony Pictures Studios, Inc.

The following additional Terms and Conditions of Sale shall only apply to items consigned by Sony Pictures Studios, Inc., and shall amend and supersede the corresponding sections of the standard Conditions of Sale with respect to Lots identified with an asterisk before the Lot number:

Section 9, 2nd paragraph, Profiles' Remedies: In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest. Notwithstanding the foregoing two sentences, if the lots as to which less than the full purchase price was paid, were consigned by Consignor and one or more other parties (including, without limitation, Profiles), Profiles shall apply the payment pro-rata among Consignor and such other parties.

Section 9, 3rd paragraph, Profiles' Remedies: Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles and Consignor a security interest in, and Profiles and Consignor may retain as collateral such security for such buyer's obligations to Profiles and Consignor , any property in Profiles' possession owned by such buyer. Profiles and Consignor shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California .

Section 13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

## AUCTION GENERAL GUIDELINES

### Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

### Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

### Reserves
The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

### Owned or Guaranteed Property
Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

### Buyer's Premium and Sales Tax
The actual purchase price will be the sum of the final bid price plus the buyer's premium of 23% of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty-three percent (23%) if bid on and won through internet bidding. California sales tax shall automatically be added to the purchase price unless exempted.

### Before the Auction
You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

### Hours of Business
Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

### Condition Reports
If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

### Registration
If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

### The Auction
All auctions are open to registered bidders only. You must register to bid or otherwise participate.

### Bidding
Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

### Bidding Increments
See registration page.

### Absentee Bids
If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

### Telephone Bids
It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

### Internet Bids
Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles. Profiles is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles, the online bidding software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding online, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since internet bids are not shown to Profiles until Profiles opens the lot on the floor, Profiles treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live internet bid software or internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over online bids with floor bids being considered before telephone bids. Also please note that all Profiles lots purchased online carry a 23% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

### Successful Bids
The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

### Unsold Lots
If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

## AFTER THE AUCTION

### Payment
You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

### Shipping
After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

### Sales Results
Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

## THE SELLER

### Auction Estimate
If you are considering selling your property, you can bring items to our Calabasas Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

### Consignment Agreement
If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are fifteen percent (15%) of the final bid price. Profiles in History generally charges a minimum commission of $100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

### Delivery of Property to Profiles in History
After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

### Pre-Auction Notification
Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

After approximately 30 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

## ***Photographs, Illustrations and Screen Shots:***

Unless otherwise explicitly set forth in the catalog description for an individual item, all photographs, illustrations, and screen shots are furnished solely for reference purposes and not as a statement, representation or warranty that the image depicted is the exact item offered. Due to the fact that multiple props, costumes, and other items are customarily made for and used on or off screen in a motion picture or other program, Profiles cannot and does not represent or warrant that the specific item depicted in the photograph, illustration or screen shot is the very same item offered at auction.

## ***Trademarks:***

In the catalog descriptions, Profiles takes steps to identify and provide provenance for an item offered at auction. In many cases, the items offered were used in or in conjunction with motion pictures or other programs and is furnished in order to fully identify and describe the item offered at auction, including photographs, illustrations, and screen shots. Profiles in no way claims any connection to or relationship with the producers of the motion picture or other program. In all cases, the use of the titles or other elements of a motion picture or other program is for informational purposes only.

## ***Copyrights:***

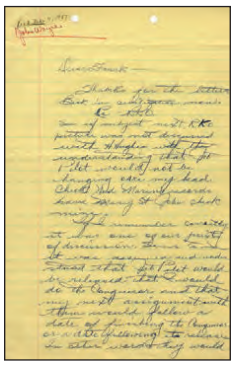
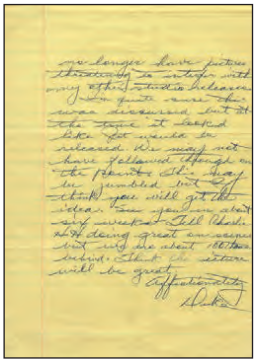
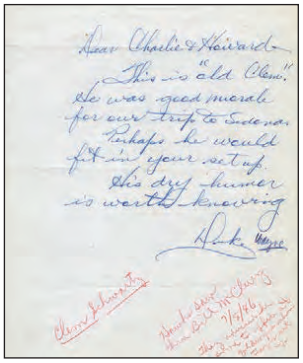
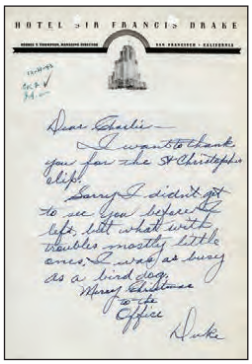
Unless otherwise set forth with respect to an item offered, the item offered at auction is a one-of-a-kind original piece, and Profiles makes no statement, representation or warranty concerning the copyright of such item. Depiction of the item in the catalog and other auction promotions is purely for informational and reference purposes regarding the offering of the item at auction. Unless otherwise set forth with respect to an item offered, Profiles makes no statement, representation or warranty concerning the successful bidder's right to copy, reproduce or adapt for any purpose any item offered at auction.

IMPORTANT NOTE TO PROSPECTIVE BIDDERS AND DISCLAIMER: Please note that all items in this catalog are sold in "as is" condition. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their screen-used condition, these items may require some restoration to be returned to their pre-production state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage.

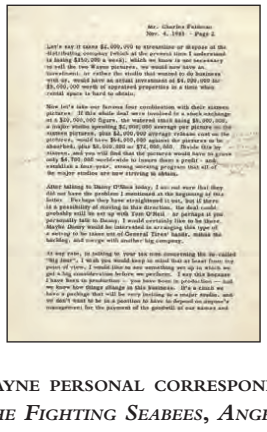
The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.

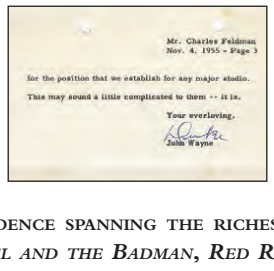
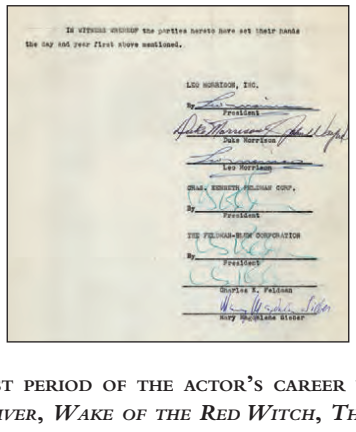
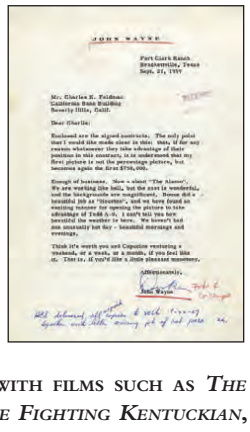
Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in Calabasas Hills, CA to the buyer's door. As many of the items in this auction are of unusual size and/or weight, they will require special handling and will incur an additional shipping premium as charged by the carrier. Please see Terms & Conditions of Sale.

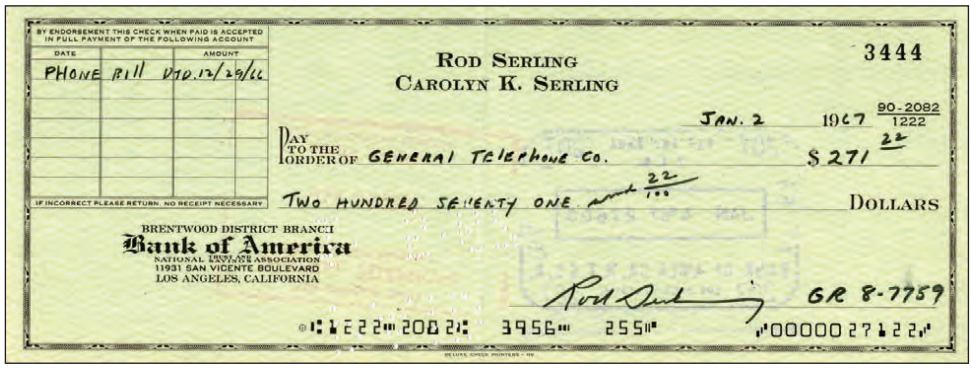




# John Wayne "The Duke"

**1. Archive of John Wayne personal correspondence spanning the richest period of the actor's career with films such as *The Spoilers*, *Pittsburgh*, *The Fighting Seabees*, *Angel and the Badman*, *Red River*, *Wake of the Red Witch*, *The Fighting Kentuckian*, *Sands of Iwo Jima*, *Island in the Sky*, *Hondo*, *The High and the Mighty*, *The Searchers*, *Jet Pilot*, *The Alamo*, *The Longest Day*, *In Harm's Way* and many others.** Extensive archive of John Wayne personal correspondence representing over 25 years, 1941-1966, and spanning the richest period of the actor's career with films such as *The Spoilers* (1942), *Pittsburgh* (1942), *The Fighting Seabees*, *Angel and the Badman*, *Red River* (1948), *Wake of the Red Witch*, *The Fighting Kentuckian*, *Sands of Iwo Jima*, *Island in the Sky*, *Hondo* (1953), *The High and the Mighty*, *The Searchers* (1956), *Jet Pilot*, *The Alamo* (1960), *The Longest Day*, *In Harm's Way* and many others. The archive contains significant correspondence and consultations, with 350+ individual pieces including (1) John Wayne 2 pg. autograph letter signed, (4) autograph notes signed, (6) typed letters signed, (1) signed promissory note to Charles K. Feldman, (4) signed agreements, extensive collections of copies of legal documents, inter-office memos, and telegrams; the majority being intimate exchanges with his agent, Charles K. Feldman, as well as letters to and from Darryl F. Zanuck, Howard Hawks, Howard Hughes, Spyros Skouras, studio and department heads and many others. Charles K. Feldman (1904-1968) was Wayne's long-time agent and one of the most powerful agents in Hollywood. He had notable creative input as executive-producer on several important films, *Pittsburgh*, *Red River*, *A Streetcar Named Desire*, *The Seven Year Itch*, and others. The frank and, at times, highly personal nature of this correspondence is testament to the long, intimate friendship and complete trust Wayne had in Feldman. Many letters run to several pages of intricate details on management issues, whether a role is suitable or not, payment and royalties, etc. The archive begins in late 1941. At this time, Wayne was ending a frustrating 5-year contract with Leo Morrison and just had a taste of box office success after appearing in John Ford's *Stagecoach*. It was his encounter with star Marlene Dietrich however, newly acquired by Charles Feldman's agency, which set his sights higher. Dietrich was attempting to revamp her career after being dubbed "box office poison," dismissing the forced exoticism and taking on different roles in robust American scenarios. Wayne ceased paying commissions to Morrison in late July, 1941, and the archive starts with a signed 4 pg. deposition from John Wayne, dated Sept. 25, 1941, in the case Leo Morrison, Inc. v. Feldman and Dietrich, et al. as well as his 5 pg. signed statement to SAG framing the reasons for Morrison's dismissal. Interestingly, an unsigned file copy, submitted to SAG, of Marlene Dietrich's response to the accusations that she personally influenced Wayne's decision to dismiss Morrison and accept Feldman's representation is included. It culminates in an historic 8 pg. signed agreement, signed by John Wayne, both as *"Duke Morrison"* and *"John Wayne,"* as well as Marlene Dietrich as *"Mary Magdalene Sieber,"* whereby Wayne agrees to pay Morrison commissions solely on his Republic contract. 1950s: 3 pg. Typed Letter Signed, Nov. 4, 1955, from John Wayne to Feldman regarding the possibility of purchasing beleaguered RKO studio for $15 million. A fascinating exchange of long and heated letters from John Wayne to Howard Hughes venting his anger about delays in filming *The Conqueror*: "…you have caused me a huge financial loss and a great loss of prestige at a point in my life and in my career when I can afford neither… it must surely be apparent to you that this is unjust and unfair and you have no moral or legal right to impose on me to this extent." July 16, 1959: Strongly worded 2 pg. letter from Feldman to Wayne stating Skouras displeased with script for *The Alamo* and afraid it will be a fiasco. Together with a 7 pg. letter, dated Nov. 30, 1960, from Feldman covering numerous production details, filming difficulties and outlining a concerted effort to garner Academy Awards. In addition, several pages of telegrams from Skouras to Feldman indicating he's quite pleased with footage he's seen of *The Alamo* and sure of its success. 1961: Includes a fascinating 4 pg. TLS from Zanuck to Wayne with important scenario changes tweaking the role of "Cota," who was initially to be played by John Wayne, "Here is why I very much want you to play the role of Brigadier General Norman Cota. Ultimately the role went to Robert Mitchum, Zanuck closes with "This may sound like a lot of crap, but I feel this can be an important motion picture, probably one of the most important films ever made." Together with a collection of Dec. 1961 telegram exchanges between Darryl Zanuck and Feldman, as well as Zanuck and Skouras regarding obtaining Wayne in the role of "Lt. Col. Benjamin Vandervoort." William Holden (in addition to Charlton Heston) was strongly considered for the role and this interesting dialogue is noteworthy for Zanuck determined to get Wayne in the film. Zanuck paid dearly to have Wayne in the picture. Condition is generally Very good or better; with slight signs of handling, tiny chips and creases. A rich trove of information and fascinating glimpse into the behind-the-scenes stories, his process of carefully selecting roles and scripts, and most evident, the leeway provided by the artistic control granted in his contracts that shaped Wayne's early career and persona. The present material should be considered a view into the birth of a cultural icon and ascension to the top of the box office. Interested parties are strongly encouraged to view this material in person. **$20,000 – $30,000**



ROD SERLING
CAROLYN K. SERLING

3444

PHONE BILL DTD. 12/28/66

JAN. 2 1967 90-2082 / 1222

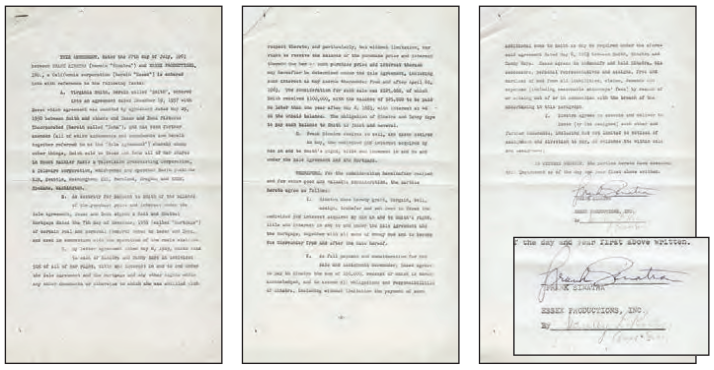
PAY TO THE ORDER OF GENERAL TELEPHONE CO. $ 271 22

TWO HUNDRED SEVENTY ONE and 22/100 DOLLARS

BRENTWOOD DISTRICT BRANCH
Bank of America
NATIONAL TRUST AND SAVINGS ASSOCIATION
11931 SAN VICENTE BOULEVARD
LOS ANGELES, CALIFORNIA

GR 8-7759

**2. Rod Serling signed check.** Rod Serling personal check, dated Jan. 2, 1967, made payable to General Telephone Co. in the amount of $271.22. Check made out entirely in Serling's hand in black ink and signed on the endorsement line, *"Rod Serling."* Bank of America and General Telephone rubber stamps on the verso, cancellation holes at lower edge not affecting signature. **$300 – $500**



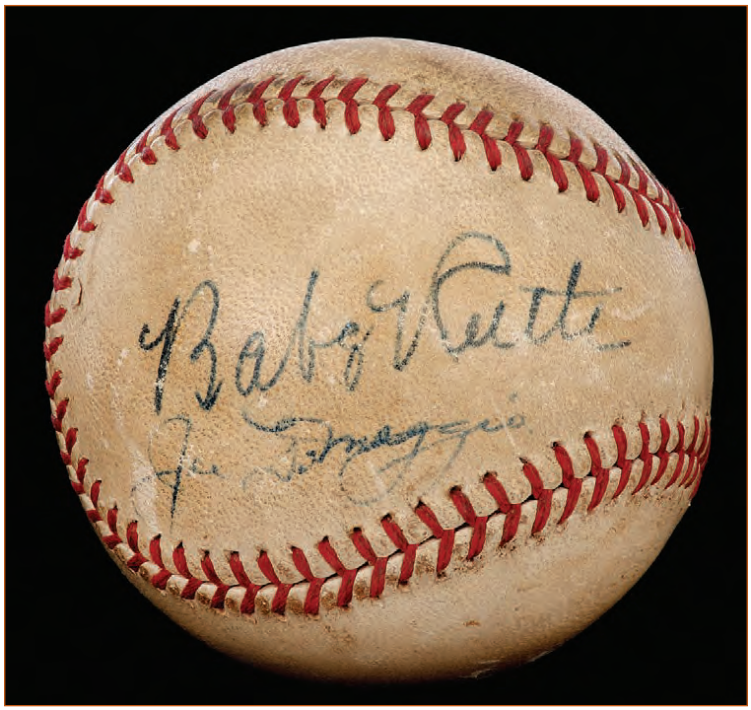
**3. Frank Sinatra signed contract.** 3 page agreement, dated July 27, 1963, between Frank Sinatra and Essex Productions in purchasing 50% shares in Mount Rainier Radio & Television Broadcasting Corp., which owned and operated radio stations in Seattle and Spokane, Washington as well as Portland Oregon. As full payment and consideration for the sale, Essex agrees to pay Sinatra the sum of $50,000. Signed, *"Frank Sinatra,"* in black ink on page 3. The signature is clear and dark. **$200 – $300**



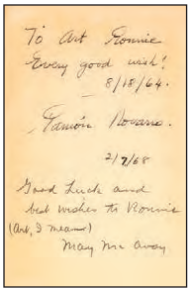

**4. Mama Cass Elliott signed LP.** Dream a Little Dream by Mama Cass Elliot, LP, Dunhill Records DS-50040. Inscribed on the rear panel of the jacket in ink, *"For Dianne, With my best wishes and love. Cass Elliot."* Jacket is chipped and worn with splits at spine and upper seam. Fair to Good. Record is damaged with breakage at outside edge. **$400 – $600**




**5. Nirvana *Nevermind* signed poster.** Promotional 40 x 40 in. poster for Nirvana's critically acclaimed album *Nevermind* (1991). Signed by Kurt Cobain, bassist Krist Novoselic and drummer Dave Grohl at the lower left in gold ink, *"Kurt, Chris, Dave!"* Includes original mailing tube with Interscope Records mailing label addressed to radio station WNUR in Evanston, IL. The poster was sent out as promotion to radio stations. Poster exhibits chipping and creasing; Very good. **$400 – $600**



**6. Babe Ruth & Joe DiMaggio signed baseball.** Baseball signed in blue ink, "Babe Ruth" and directly underneath, "Joe DiMaggio." Also signed on the side panel by an unidentifiable player, signature is quite faint. In Very good condition, with even overall toning. Both Ruth and DiMaggio's signatures dark and prominent. Accompanied by a PSA/DNA COA. **$6,000 – $8,000**





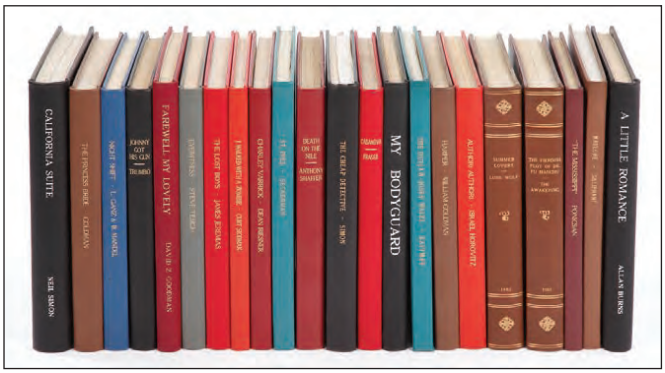


**7. *Ben-Hur* photoplay edition and original film program.** (MGM, 1925) Original film program for *Ben-Hur: A Tale of the Christ*, Quarto, staple wraps, 16 pp. Illustrated throughout with pictures from the film. Exhibits minor wear at corners, small bookplate on the title page. Together with Wallace, Lew. *Ben-Hur: A Tale of the Christ*. New York, Harper & Brothers, [1925]. Photoplay edition with scenes from the film. Director Fred Niblo's personal copy with his Egyptian motif bookplate. Inscribed by Ramon Novarro on the front free endpaper, *"To Art Ronnie Every good wish! 8/18/64 Ramon Novarro,"* and May McAvoy, *"2/7/68 Good Luck and best wishes to Ronnie (Art, I mean) May McAvoy."* Book is rubbed and worn in a chipped and worn jacket with tape reinforcement on the verso. **$300 – $500**




**8. Collection of 25 cast-signed film and music books: *The Maltese Falcon*, *Psycho*, *Duke Ellington* and others.** Collection of 25 film books (hardcovers and softcovers), screenplay books and one typed continuity. The books contain a total of 100+ tipped-in autographs on small cards affixed to the front and rear endpapers or loose and laid in. Titles include: *Duke Ellington: Music is My Mistress* signed by Duke Ellington, Clark Terry, Herb Jeffries and other members of his band, *Ghandi* signed by Ben Kingsley, Martin Sheen, John Gielgud, Richard Attenborough and others; *The French Lieutenant's Woman* signed by Harold Pinter; two Woody Allen books signed by Allen, Mia Farrow, Michael Caine, Carrie Fisher, Dianne Wiest and others; *Invaders from Mars* signed by Jimmy Hunt; *The Maltese Falcon* signed by Gladys George, Peter Lorre, Sydney Greenstreet and others; *Psycho* signed by Alfred Hitchcock, Janet Leigh, Anthony Perkins and others; as well as two original unsigned Walt Disney *Fantasia* programs. Other titles are: *American Beauty*, *Fallen Angels: Six Noir Tales Told for Television*, three (3) signed Steve Allen books, *Hollywood Trail Boss*, *House of Frankenstein*, *Invaders from Mars* continuity, *Lon of 1000 Faces!*, *Lost in Yonkers*, *Merlin*, *Storm in the West*, *The Substance of Fire*, *Tempest* signed by John Cassavetes and others, *The Talented Mr. Ripley*, *Tucker: The Man and His Dream*, *Wild Strawberries*, and others. **$600 – $800**





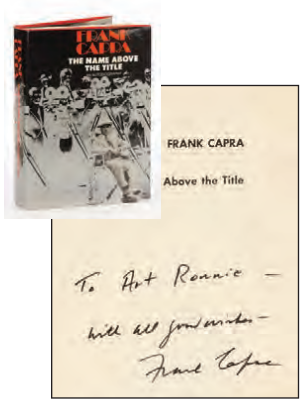

**9. Collection of 22 cast-signed scripts: *The Outlaw Josey Wales*, *Farewell, My Lovely* and others.** Collection of 22 cast-signed bound scripts [studio facsimile copies] containing 170+ autographs on cards tipped to the front and rear endpapers or loose and laid in. Highlights include: Neil Simon's *California Suite* signed by Neil Simon, Walter Mathau and others, William Goldman's *The Princess Bride* signed by Cary Elwes, William Goldman, Mandy Patinkin and many others, *The Outlaw Josey Wales* with laid in signatures of Clint Eastwood, Sheb Wooley and many others, *Johnny Got His Gun* signed by Donald Sutherland, Jason Robards and others; *Death On the Nile* signed by Mia Farrow, Bette Davis, David Niven and others; *Farewell, My Lovely* signed by Charlotte Rampling, Robert Mitchum and others; *Harper* signed by Shelly Winters, Janet Leigh, Paul Newman, William Goldman and others. Other titles are: *Author! Author!*, *Casanova*, *Charley Varrick*, Neil Simon's *The Cheap Detective*, *Eyewitness*, *The Fiendish Plot of Dr. Fu Manchu*, *I Walked with a Zombie*, *A Little Romance*, *The Lost Boys*, *Marlowe*, *The Mississippi*, *My Bodyguard*, *St. Ives*, *Night Shift*, *Summer Lovers*. **$600 – $800**




**10. Group of 30+ signed autobiographies: Fred Astaire, John Huston, Tallulah Bankhead and others.** Collection of 37 hardcover autobiographies of Hollywood stars, most first editions in dust jackets. Each book is inscribed and signed in ink *"To Art"* and bears the inscribee's personal library bookplate on the front endpapers. Books are generally Very good in Very good dust jackets, exhibiting slight reading and handling wear. Titles include: *Steps in Time: Fred Astaire, An Autobiography*, *Every Frenchman Has One* by Olivia de Havilland, *A Portrait of Joan Crawford*, *Victory in My Hands* by Harold Russell, *Intermission* by Anne Baxter, *Mask and Flippers: The Story of Skin Diving* by Lloyd Bridges, *The Ragman's Son* by Kirk Douglas, *Charlton Heston: The Actor's Life – Journals 1956-1976*, *Upon My Lips a Song* by Kate Smith, *This Life* by Sidney Poitier, *Call Me Lucky* by Bing Crosby, *Self-Portrait* by Gene Tierney, *Schnozzola*: Gene Fowler's story of Jimmy Durante, and others. **$400 – $600**



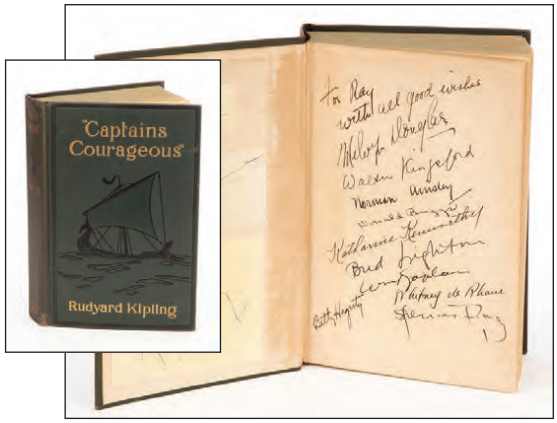

**11. Collection of Broadway books signed by the casts: *The King and I*, *Oklahoma!*, *South Pacific* and others.** Collection of 15 hardcover editions of plays and musicals adapted for the screen, most first editions (or early printings) in dust jackets. Each book is inscribed and signed in ink by the principal cast members. Books are generally Very good in Very good dust jackets, exhibiting slight reading and handling wear. Titles include: *The King and I* signed by Yul Brynner and Barbara Luna, *Camelot* signed by Robert Goulet, Roddy McDowall and Robert Coote, *The Music Man* (ex-library, lacks dust jacket) signed by Robert Preston, *South Pacific* signed by Biff McGuire, Alex Nicol, Richard Loo, Richard Eastham, Mary Martin and Barbara Luna, *Oklahoma!* Signed by Celeste Holm and Howard da Silva, *The Boy Friend* signed by Julie Andrews and Bob Scheerer, *Green Grow the Lilacs* signed by the author Lynn Riggs, *My Fair Lady* signed by Julie Andrews and others. **$300 – $500**




**12. *Frank Capra: The Name Above the Title – An Autobiography* signed by Capra.** Capra, Frank. *Frank Capra: The Name Above the Title – An Autobiography.* The Macmillan Company, New York, (1971). Octavo. First Edition, stated first printing. Red cloth, spine stamped in black. Priced dust jacket. Inscribed by Frank Capra on the half title, *"To Art Ronnie, with all good wishes, Frank Capra."* Inscribee's large bookplate on the front free endpaper. Near fine. **$300 – $500**



**13. Pair of vintage portrait photos signed by James Cagney and Edward G. Robinson.** In early 1930's Hollywood, Carl Conley was an apprentice studio photographer, and collected autographs from a number of the stars of the day, generally on portraits shot by the great photographers he studied under. These two silver-bromide double-weight matte 8" x 10" prints are inscribed in fountain pen to Conley by Edward G. Robinson ("With best wishes") and James Cagney ("Regards" and "Sincerely"). Cagney portrait is blindstamped by Elmer Fryer. Occasional corner pinholes, else Fine. **$200 – $300**



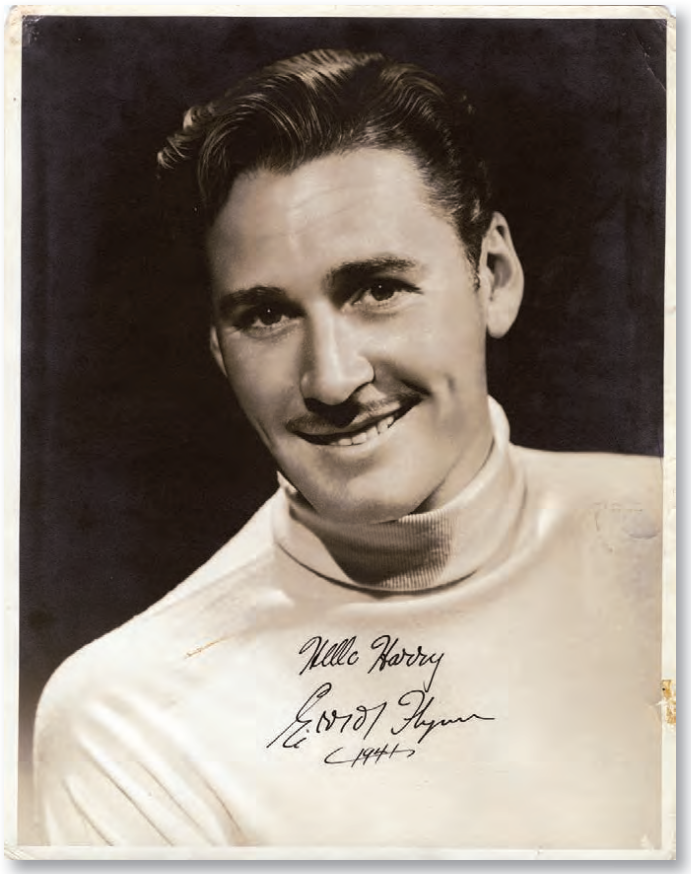

**14. *Captains Courageous* cast signed book and other ephemera.** (MGM, 1937) Kipling, Rudyard. *Captains Courageous.* Garden City, New York, Doubleday, Doran & Company, Inc., 1935. Octavo. Dark green decorative cloth stamped in gilt on front board and spine, Viking longship stamped in blind. Signed on the front endpapers by the principle cast members of the film including: Freddie Bartholomew, John Carradine, Mickey Rooney (all three signatures tipped to the front pastedown), Melvyn Douglas (inscribed), Spencer Tracy, Victor Fleming, Walter Kingsford, Norman Ainsley, Donald Briggs, Katherine Kenworthy, and others. Slightly rubbed at joints. Includes a group of 15 original photographs (2 x 3, 3 x 4, 8 x 10) of Freddie with friend Ray Sperry on set and candid, original film program and other ephemera. **$800 – $1,200**



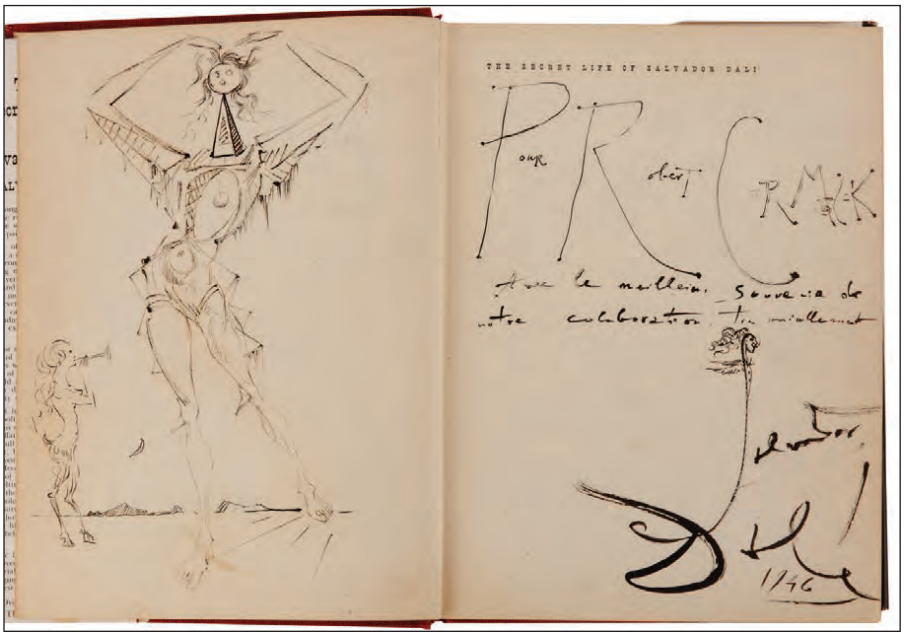
**15. Collection of 20 vintage signed portraits of James Cagney, Joan Blondell, Douglas Fairbainks, Jr. and others.** Lot comprises the bulk of studio photographer Carl Conley's 1930's autographed vintage portrait collection, obtained from stars he worked around on a daily basis. Included are (18) silver-bromide and gelatin-silver prints in the 8" x 10" size, signed by: James Cagney ("For my friend Carl {who's always in shape} from a guy who never is, All good luck…") photo by Scotty Welbourne; Preston Foster, photo by Irving Lippman; Dick Powell, by Lippman; George Arliss; Frank McHugh (dated '32), by Elmer Fryer; Richard Barthelmess (two separate portraits, one signed merely as "Dick") both by Fryer; Pat O'Brien; Patricia Ellis, by Fryer; Walter Connolly; Nedda Harrigan; Ruth Donnelly (dated '33) by Fryer; Eleanor Hunt, by Fryer; Ann Dvorak, by Fryer; Glenda Farrell (pictured with Conley at what appears to be Huntington Gardens); "Margaret" dated 1934; and Adele Marks on two separate portraits; oversize signed prints are: Joan Blondell by Lippman, and Douglas Fairbanks, Jr. by Preston Duncan. Occasional corner pinholes, small tears, and corner wear, generally Fine overall. **$300 – $500**

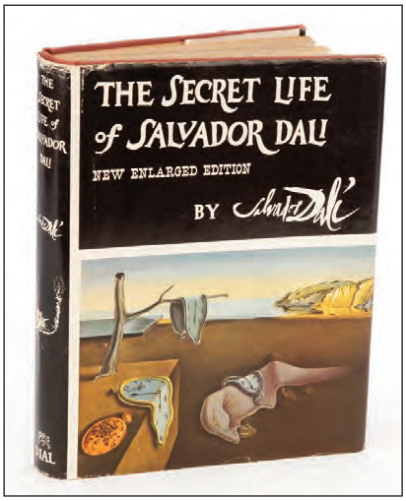


**16. Collection of (5) special oversize Gallery Exhibition prints inscribed to studio photographer Carl Conley.** Lot consists of (5) silver-bromide double-weight matte special exhibition prints, approx. 10" x 13" mounted to 15" x 20", signed both by each photographer as well as inscribed by each subject to studio photographer Carl Conley: Barbara Stanwyck by Longworth; Anita Louise by Fryer; Maxine Doyle by Conley; Joe E. Brown by Longworth (signed twice, first in 1934, and again in 1958, with accompanying photo of Brown signing for Conley); and most remarkable and unique of all, a "gag" pose by legendary glamour photographers Bert Longworthy, Elmer Fryer, (Lloyd?) MacLean, and Scotty Welbourne, each in comic disguise, and each signing with humorous names and anectodes (photo by Mickey Marigold). Occasional signs of handling, age, and soiling to mounts, though prints and signatures are generally Fine throughout. **$200 – $300**

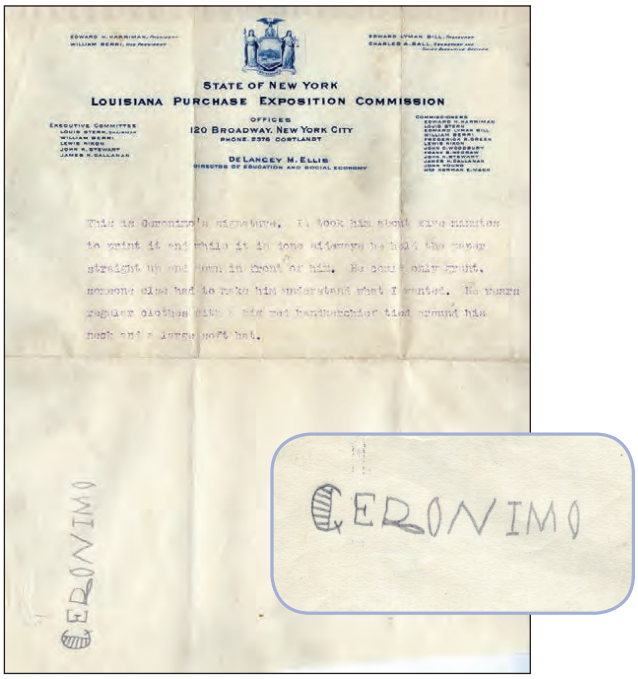



**18. Errol Flynn oversize photograph signed.** Gelatin silver semi-gloss double-weight 11 in. x 14 in. print of Errol Flynn. Inscribed in black ink, "Hello Harry, Errol Flynn, 1941." Very good; with handling, corner creasing and ½ tear at the lower right margin. **$400 – $600**




**17. *The Secret Life of Salvador Dali* presentation copy inscribed to Disney art director Robert Cormack with double-page hand-drawn portrait by Dali.** Dali, Salvador. *The Secret Life of Salvador Dali*. The Dial Press, New York, 1942. Quarto. First edition, stated third printing. Red cloth with pastedown illustrations on the front board and spine. Bearing an extraordinary association presentation drawing by Salvador Dali in ink on the front flyleaf verso and half title recto of a strolling nude and Satyr, inscribed by Dali on the half title, *"Pour Robert Cormack, Avec le meillein souvenir de notre collaboration --- Dali, 1946."* Cormack was a Disney art director who worked on *Fantasia*, *Bambi* and *Three Caballeros*. He was to have been the director of the ill-fated 1946 Disney/Dali animated short titled, *Destino*, which went unrealized for more than 50 years due to the studio's financial problems (and cold feet) at the time. Light white smudges on front board, front hinge starting. Accompanied by the original worn dust jacket that bears extensive tape repairs on the verso. Includes New Enlarged Edition dust jacket. Very Good in Good dust jacket. **$12,000 – $15,000**

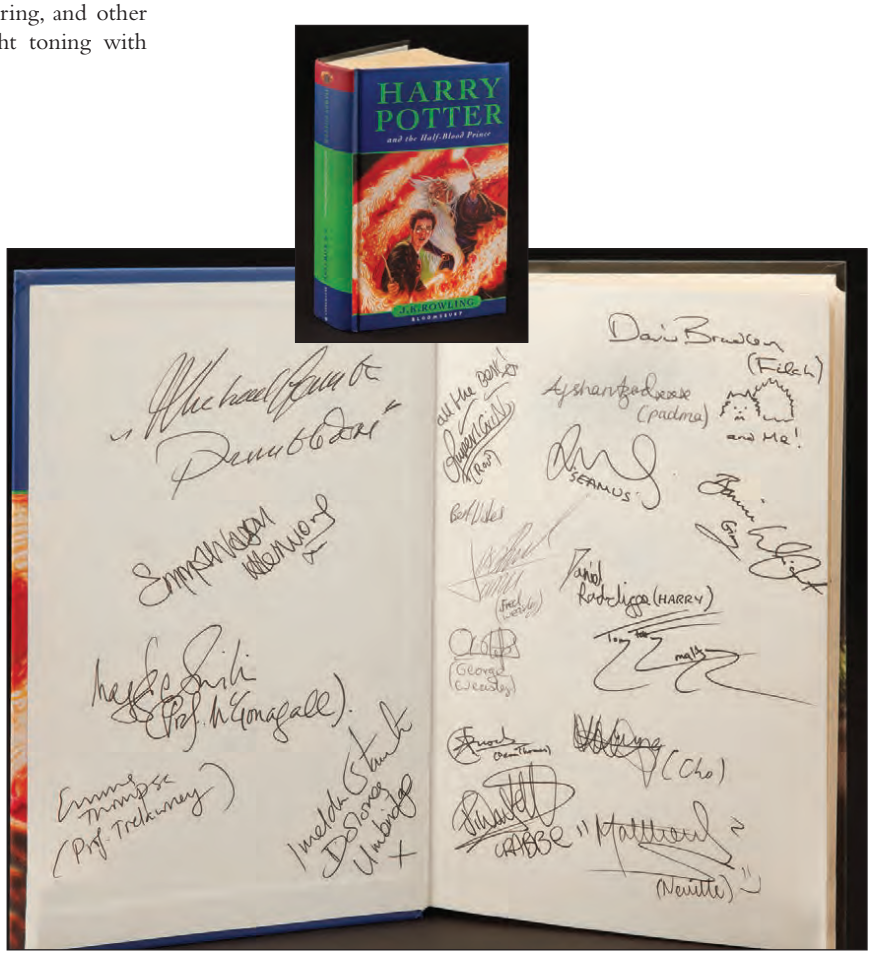



**19. Rare original signature of legendary Apache war leader Geronimo.** Geronimo. Rare Bold Signature, in pencil, written on an Octavo leaf (8 x 10 in.) of State of New York Louisiana Purchase Exhibition Commission letterhead stationery. He always printed his signature, sideways from top down; it looks and reads like a totem when viewed from that angle. Late in life, Geronimo made a conscious decision to not follow the "white man's road," and instead became a "showman," and with the special permission of the War Department attended a number of expositions as an "attraction," notably at the Louisiana Purchase Exhibition in St. Louis in 1904 where this signature was obtained. Above Geronimo's signature is the original typewritten first-hand account of how Geronimo signed the autograph, what he was wearing, and other provenance. Horizontal and vertical folds exhibit slight toning with mounting tape on the verso. **$4,000 – $6,000**




**20. Vintage pro-golfer autograph collection of (4) oversize photos inscribed to Johnny Weissmuller.** Silver-bromide matte-finish prints (4) of professional golfers Ca. 1940, measuring 10" x 13.25" on 16" x 20" matboard mounts. Each is signed on mount by photographer D. Scott Chisholm, and inscribed to actor Johnny Weissmuller on the print itself by: Ralph Guldahl, Walter Hagen (both Hall of Fame members), Jimmy Thomson, and Vic Ghezzi. Prints themselves are generally in fine or better condition, though mounts exhibit various pinholes, staining, and tape reinforcement. **$300 – $500**

**21. *Harry Potter and the Half-Blood Prince*, First Edition signed by the entire film's cast.** Rowling, J. K. Harry Potter and the Half-Blood Prince. Bloomsbury, London, (2005). Octavo. First Edition, first impression. Signed on the front endpapers by the following cast members of the film: Michael Gambon (Dumbledore), Daniel Radcliffe (Harry), Emma Watson (Hermione), Maggie Smith (Prof. McGonagall), Emma Thompson (Prof. Trelawney), Imelda Stanton (Dolores Umridge), Rupert Grint (Ron), Oliver Phelps (George Weasley), James Phelps (Fred Weasley), Devon Murray (Seamus Ginnigan), Katie Leung (Cho Chang), Matthew Lewis (Neville Longbottom), Jamie Waylett (Vincent Crabbe), Alfie Enoch (Dean Thomas), Tom Felton (Draco Malfoy), Bonnie Wright (Ginny Weasley), David Bradley (Argus Filch) and Afshan Azad (Padma). All the actors have signed their character names under their signatures and David Bradley has added a small sketch of his character's cat, Mrs. Norris. Tiny impression at the spine panel head; otherwise, Fine condition. A very rare book to find with so many cast signatures.
**$4,000 – $6,000**






SLK:sm 3/10/52

December 11, 1951

Mr. Gary Cooper
9441 Wilshire Boulevard
Beverly Hills, California

Dear Mr. Cooper:

You have heretofore rendered your services in the role of the Marshal "DOANE" in connection with the motion picture photoplay tentatively entitled "HIGH NOON", which services commenced on August 29, 1951, and concluded on October 18, 1951, and ... hereby acknowledged that you have performed all services to be p... by you in connection with said picture.

I. In consideration of the services rendered ... connection with said picture we agree to pay to you the...

(a) The sum of Fifty Thousand Dollars ($50,... upon the date of execution hereof;

(b) Out of the proceeds from the distributi... picture only, we agree to pay to you a further ... Fifty Thousand Dollars ($50,000.00) postponed a... however, until such time as the proceeds from d... or other disposition have theretofore been app... as follows:

(i) To the distributor for all its charg... cluding prints, advertising, exploitatio... ties, censor's fees, etc., all as provid... contract between the distributor and ou... now or hereafter in effect;

(ii) To the distributor, its distribu... theretofore earned, plus then current ... fees; provided, however, that so long ... ture is being distributed by United A... tion, the distribution fees shall not ... set forth in Schedule "A" hereof;

(iii) To any sale supervisor, pursu... ment with us, or such other sales s... appoint in his place, his fees ther... rently earned, not exceeding three ... distributor's gross revenue from d... of the picture produced hereunder, ... cent (5%) of the producer's net re...

-1-

6 IHP:sq 12/7/51

sed, postage prepaid, in the United States mail in the said County of Los Angeles; or by delivering the same, toll prepaid, to a telegraph or cable company; or by delivering the same personally to you or to your agent above named (or such other agent as you may from time to time substitute by written notice to us).

All notices which you are required or may desire to give us under or in connection with this agreement shall be given by addressing the same to us at 1438 North Gower Street, Hollywood 28, California, or at such other address of which we from time to time may give you written notice; and by depositing the same, so addressed, postage prepaid, in the United States mail in the County of Los Angeles, or by delivering the same, toll prepaid, to a telegraph or cable company.

Any notice mailed, telegraphed or cabled as aforesaid shall be deemed to have been given on the date of mailing or date of delivery to the telegraph or cable company.

XX. This instrument constitutes the entire agreement between the parties and cannot be modified except by a written instrument signed by you and an authorized officer of our corporation. No officer, employee or representative of our corporation has any authority to make any representation or promise in connection with this agreement or the subject matter hereof which is not contained herein; and you agree that you have not executed this agreement in reliance upon any such representation or promise.

If the foregoing is in accordance with your understanding and agreement, kindly indicate your approval and acceptance thereof in the space herebelow provided.

Very truly yours,

STANLEY KRAMER PRODUCTIONS, INC.

By Stanley E. Kramer

APPROVED AND ACCEPTED:

Gary Cooper

Gary Cooper

10.



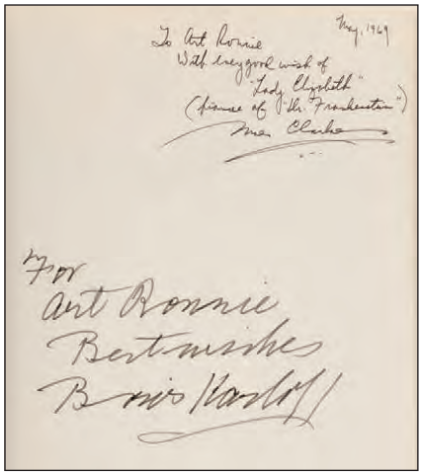
**22.** ***High Noon*** **contract signed by Gary Cooper and Stanley Kramer.** (UA, 1952) Complete 10-page salary contract, dated December 11, 1951, between Gary Cooper and Stanley Kramer Productions, Inc., for rendering services in the role of "Marshal" in the film, *High Noon*. It reads in part: "Dear Mr. Cooper: You have heretofore rendered your services in the role of the Marshal 'Doane' in connection with the motion picture photoplay tentatively entitled 'High Noon', which services commenced on August 29, 1951, and concluded on October 18, 1951, and we hereby acknowledged that you have performed all services to be performed by you in connection with said picture. I. In consideration of the services rendered by you in connection with said picture we agree to pay to you the following: (a) The sum of Fifty Thousand Dollars ($50,000.00) upon the date of execution thereof." Signed on the last page in blue ink, *"Gary Cooper"* and *"Stanley E. Kramer."* Original binder holes and staple holes at the top margins. Considered Cooper's finest role, he won an Oscar for Best Actor in a Leading Role for the film. Accompanied by a pair of vintage 8 in. x 10 in. glossy stills from the film. **$10,000 – $12,000**



**23. Sydney Greenstreet portrait signed.** Gelatin silver glossy borderless 7 ¼ in. x 9 ¼ in. print of Sydney Greenstreet as "Dr. Lorenz" from *Across the Pacific* by Schuyler Crail. Inscribed in blue ink at the upper right, *"With Best Wishes, Sydney Greenstreet."* Photographer and studio rubber stamp on the verso. Fine; with light impressions at the lower right. **$200 – $300**

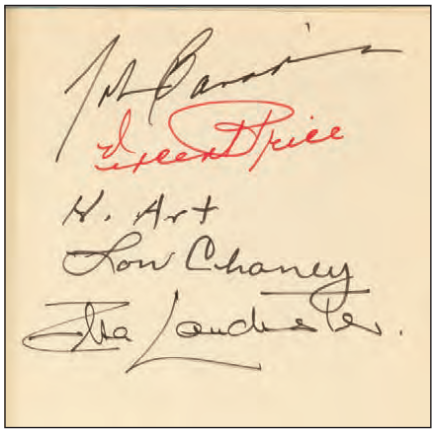


**24. Jean Harlow rare oversize photograph signed.** Gelatin silver semi-gloss double-weight 10 in. x 13 in. custom print of Jean Harlow by Clarence Sinclair Bull; with blind embossed stamp and photographer rubber stamp on the verso. Inscribed in black ink, *"Youse guys I adore you never forget that – Jean."* Fine; with tiny chip at lower right corner tip, pinholes at upper corner tips and creasing at lower right corner tip. **$1,000 – $2,000**



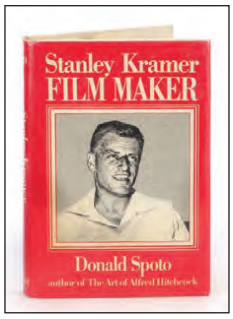


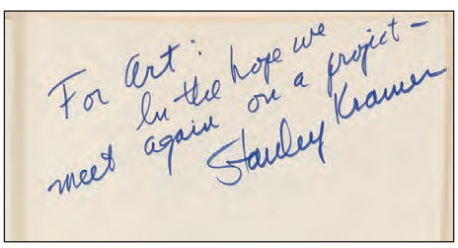

**25. James Whale's *Frankenstein* signed by Boris Karloff and Mae Clarke.** Anobile, Richard J. [Editor]. *Frankenstein*. Universe Books, New York, (1974). Quarto. First Edition. Black cloth, spine and front board stamped in gilt. Priced dust jacket. Signed by Boris Karloff and Mae Clarke in black ink on a tipped-in page, *"For Art Ronnie, Best Wishes, Boris Karloff,"* and *"To Art Ronnie, With every good wish of 'Lady Elizabeth' (fiancé of 'Dr. Frankenstein,' Mae Clarke."* Approaching Near fine. **$300 – $500**






**26. *Horror* signed by John Carradine, Vincent Price, Lon Chaney, Jr. and Elsa Lanchester.** Douglas, Drake. *Horror.* The Macmillan Company, New York, (1966). Octavo. First Edition, first printing. Black cloth, spine lettered in gilt. Priced dust jacket. Signed on the front free endpaper by John Carradine, Vincent Price, Lon Chaney, Jr., and Elsa Lanchester. Very good. **$300 – $500**

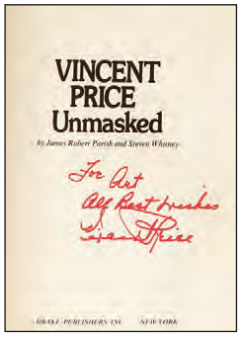


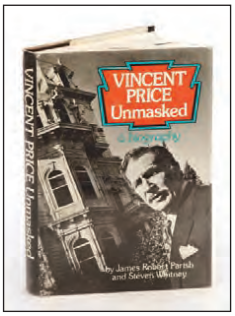



**27. *Stanley Kramer: Film Maker* signed by Kramer and numerous stars from his films.** Spoto, Donald. *Stanley Kramer: Film Maker.* G. P. Putnam's Sons, New York, 1978. Octavo. First Edition. White cloth. Priced dust jacket. Inscribed and signed by Stanley Kramer on the front free endpaper and signed by approx. 23 stars from his films on their respective filmography pages including: Dick York, Lloyd Bridges, Claude Akins, Buddy Hackett, Edie Adams and many others. Very good. **$300 – $500**



**28. Carole Lombard vintage oversize portrait signed.** Ca. 1932 silver-bromide 10" x 13" pre-code glamour portrait of Carole Lombard, inscribed in fountain pen to the father of renowned entertainment writer Wayne Warga. Mounted to heavy matboard, else Fine. **$200 – $300**



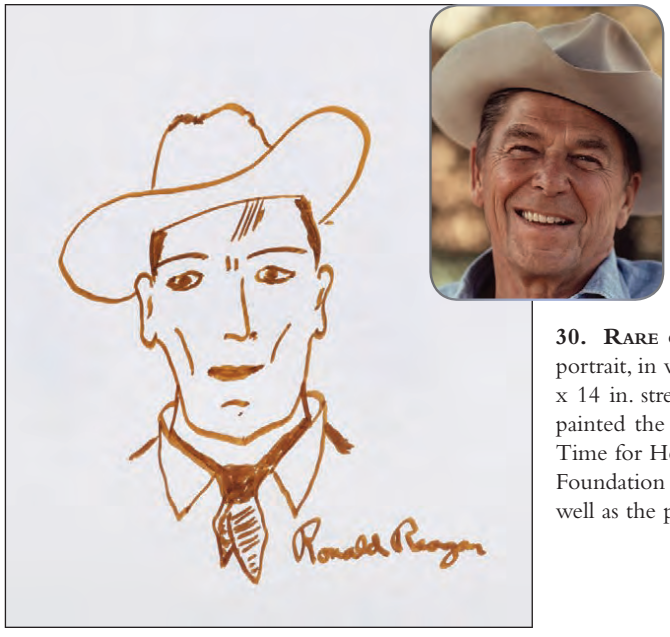

**29. *Vincent Price Unmasked* signed by Price, Roddy McDowell, Jim Bacchus, Natalie Schaffer, Sonny Bono, Leslie Nielson, and others.** Parish, James Robert and Steven Whitney. *Vincent Price Unmasked: A Biography*. Drake Publishers Inc., New York, (1974). Octavo. First Edition. Black cloth, spine lettered in gilt. Priced dust jacket. Inscribed by Vincent Price on the title page and signed by approx. 40+ co-stars in Price's films including: Roddy McDowall, Celeste Holm, Irwin Allen, Piper Laurie, Christopher Lee, and others. Red ink remainder rubberstamp on lower text block, approaching Very good. **$200 – $300**




**31. Republic Pictures signed lithograph signed by Roy Rogers, Dale Evans, Bob Steele, and others.** *The Stars of Republic Pictures*: Limited edition lithograph of 1,200, measures 24 in. x 30 in. and featuring the Republic Pictures logo trademark of a bald eagle perched atop a mountain. Signed in ink by approx. 28 stars from Republic films including Roy Rogers, Dale Evans, Bob Steele, Marie Windsor, Vera Ralston, Kirk Alyn, Adrian Booth, Rex Allen, Yakima Canutt, Spencer Gordon Bennett, Linda Stirling, Tom Steele, Sloan Nibley and others. Dry mounted on thin board, exhibits scuffs and wear, 1 in. tear at the upper left margin but remains in Fine condition. **$400 – $600**



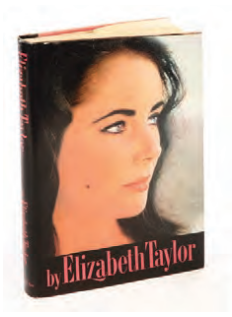

**32. Blaze Starr vintage portrait signed.** Gelatin silver glossy 8 in. x 10 in. print of Blaze Starr. Inscribed in red ink, *"Love and kisses, Blaze Starr."* Starr's voluptuous stage presence and inventive use of stage props earned her the nickname, "The Hottest Blaze in Burlesque." In the late 1950s, while working at the Sho-Bar on Bourbon Street in New Orleans, Louisiana, Starr began a long-term affair with then-governor Earl Long. Very fine. **$200 – $300**




**30. Rare original Ronald Reagan signed self-portrait.** Ronald Reagan self-portrait, in western hat, shirt and handkerchief, accomplished in artist's pen on an 11 in. x 14 in. stretched canvas, artwork measures approx. 9 in. x 6 ½ in. President Reagan painted the self-portrait at the Spring 1990 Pediatric AIDS Foundation fundraiser, "A Time for Heroes," where the painting was puchased. Accompanied by a LOA from the Foundation co-founder who witnessed President Reagan rendering the self-portrait as well as the painting's purchase. Fine condition. **$3,000 – $5,000**




**33. The first book appearance of Superman: *The Adventures of Superman* by George Lowther, Signed First Edition.** Lowther, George. *The Adventures of Superman*. Based on the cartoon character created by Jerry Siegel and Joe Shuster. Illustrations by Joe Shuster. Foreword by Josette Frank. New York, Random House, (1942). Octavo. First Edition. Bright red cloth, title and illustration of Superman stamped in dark blue on spine and front board. Rare presentation inscription by the author on the front free endpaper, *"1/14/43, For Baby, with the best wishes of the author, who wishes he were only 21 days old. George Lowther."* After five years of trying to sell the Superman comic-strip to every newspaper syndicate in the country, it was finally accepted and featured in the first issue of *Action Comics*, June 1938, Episodes from the first four issues were reprinted in 1939 as *Superman #1* and in February 1940 a radio program narrated the adventures. All color plates and illustrations present. Very good; exhibits minor repair to the spine crown and heel, hinges and minor rubbing at joints. **$2,000 – $3,000**






**34. *Elizabeth Taylor: An Informal Memoir* signed by Taylor.** Taylor, Elizabeth. *Elizabeth Taylor: An Informal Memoir*. Harper & Row, Publishers, (1965). Octavo. First Edition. Pink cloth over black vinyl backstrip stamped in gilt. Priced dust jacket. Signed boldly by Elizabeth Taylor on the front free endpaper, and additionally by Roddy McDowall (whose photo archive she credits using for the book) on the title page. Small bookplate at the lower corner of the front free endpaper. Very good. Includes an additional dust jacket design that was rejected by Taylor because she disliked the picture. **$200 – $300**



**35. Alberto Vargas signed printed pin-up calendar sheet.** Printed calendar page of a Vargas girl measuring 13 in. x 16 ¼ in. Inscribed by Vargas in blue ink at the lower right corner, *"To Tom, from Alberto Vargas."* Tape removal remnants on the verso; otherwise, Fine condition. **$300 – $500**



**36. Collection of ten vintage stills from the film *From the Manger to the Cross*.** (Kalem/General Film, 1912) Collection of ten (10) gelatin silver semi-gloss 7 ½ in. x 10 in. sepia tone publicity stills and mounted to 10 in. x 12 in. leaves of black card stock. They feature principal cast members from the film including Robert Henderson-Bland "Jesus, the man," Gene Gauntier "The Virgin Mary," Montague Sidney "Joseph," Alice Hollister "Mary Magdalene" and others. Some exhibit chipping and edge tears, two with lower left corners missing. Original material from this film is exceedingly rare. **$400 – $600**



**37. Collection of 11 set continuity stills from *Affair in Trinidad*.** (Columbia, 1952) Collection of 11 gelatin silver glossy 8 x 10 in. continuity stills of decorated sets for *Affair in Trinidad* featuring The Caribee Night Club, Emery house interior, city streets, etc. Some with Art Dept. rubber stamps on the verso with handwritten production numbers, name of set and date. Very good to Fine; with curling and handling. **$200 – $300**



**38. Collection of set continuity stills from *The Caine Mutiny*.** (Columbia, 1954) Collection of 17 gelatin silver glossy 8 x 10 in. continuity stills of decorated sets for *The Caine Mutiny* featuring Club Samoa, Bridge, Captain's Quarters, etc. Some with Art Dept. rubber stamps on the verso with handwritten production numbers, name of set and date. Very good to Fine; with handling and small border chips. **$200 – $300**



**39. Collection of 11 photographs by Ernest A. Bachrach: Jane Russell, Janet Leigh and others.** Collection of 11 gelatin silver glossy 8 in. x 10 in. prints by Ernest A. Bachrach of various RKO Radio Pictures actresses including Jane Russell (2), Janet Leigh, Margaret Sheridan, Faith Domergue (3 ), and three unidentified actresses. Photographer and studio rubber stamps on the verso. Fine; with handling. **$200 – $300**



**40. Lucille Ball collection of (6) portrait and scene stills, 1939-46.** Gelatin-silver glossy prints (6) of Lucille Ball from the following films: *Panama Lady* (1939); *Dance Girl Dance* (2, 1940); *Two Smart People*, and *Lover Come Back* (both 1946); plus a modeling pose from her time with Hattie Carnegie's salon. Very Good to Very Fine condition. **$200 – $300**



**41. Early photographs of Desi Arnaz and Lucille Ball by Ernest A. Bachrach.** Collection of 8 gelatin silver glossy (2 matte) 8 in. x 10 in. prints by Ernest A. Bachrach featuring early photos of Desi Arnaz and Lucille Ball. Three feature Arnaz alone with guitar, three with Lucy and Desi together, one of Desi alone and one of Lucy along from 1936. Most with photographer rubber stamp on the verso, portrait of Lucy with photographer and RKO rubber stamp on the verso. Very good to Fine. **$200 – $300**



**42. Warner Bros. male star lot of (3) vintage portraits: Humphrey Bogart, Leslie Howard, and Sydney Greenstreet.** (Warner Bros., 1935-39) Gelatin-silver glossy prints (3) 8" x 10" in Very Fine condition. Humphrey Bogart from *The Oklahoma Kid*; Leslie Howard from *The Petrified Forest*; Sydney Greenstreet from *Conflict*. **$200 – $300**

**43. Humphrey Bogart, Errol Flynn, and Gary Cooper collection of (7) portrait and scene stills, 1928-1956.** Gelatin-silver glossy prints (7) of male leads: Humphrey Bogart: *The Amazing Dr. Clitterhouse* (1938, with Spanish snipe on verso), *Dark Victory* (1939, with Bette Davis, studio snipe on verso), *Treasure of the Sierra Madre* (1948/R'56, with Robert Blake), and *Black Legion* (1936/R'50); Gary Cooper: *Half a Bride* (1928); and Errol Flynn: *Captain Blood*, (1935) Warner Bros. Spanish stamp on verso; and publicity shot of Flynn driving his own speedboat. Condition varies from Very Good to Very Fine, some are slightly trimmed for publication. **$200 – $300**





**44. Clara Bow vintage publicity still for *Wings* by Eugene Robert Richee.** (Paramount, 1927) Gelatin-silver glossy print, 8" x 10", with verso stamps by Paramount Pictures crediting Clara Bow and photographer Eugene Robert Richee.Very minor signs of handling,Very Fine overall. **$200 – $300**



**45. Louise Brooks and Robert Armstrong vintage custom-print scene still for *A Girl in Every Port* from Howard Hawks' personal collection.** (Fox Film Corp., 1928) Louise Brooks and Robert Armstrong medium-shot scene still, custom textured, deckle-edge silver bromide double-weight matte 7" x 9" print from Howard Hawks' personal archive.Very Fine. **$300 – $500**

**46. Silent-Era Diva collection of (6) portrait and scene stills, including Louise Brooks.** Gelatin-silver glossy prints (6) ca. 1920-1928 of Anna Q. Nilsson; Agnes Ayres (*Forbidden Fruit*); Nita Naldi (*Blood and Sand*, studio-stamped); Lya De Putti by M.I. Boris, keybook; Louise Brooks (*Beggars of Life*); and Margaret Livingston (*Sunrise*). Condition varies from Very Good to Very Fine, some are slightly trimmed for publication. **$200 – $300**



**47. *Cavalcade* set of (10) keybook stills for 1933 best picture Oscar winner.** (Fox, 1933) Triple Oscar-winning (Best Picture, Director, and Art Direction) saga of British life from 1899 to 1933 is now undeservedly overlooked by modern film goers. Set of (10) double hole-punched keybook 8" x 10" prints, generally excellent condition. **$200 – $300**





**48. Pre-Code Glamour collection of (6) revealing or suggestive portrait stills .** Gelatin-silver glossy prints (6) of female stars and starlets, each posed provocatively in suggestive or surprisingly revealing attire, a quality of film publicity only openly possible during the "Pre-Code" era. Includes: Dorothy Mackaill, Margaret Lindsay, Greta Nissen (stamped by Hal Phyfe), Tala Birell, Karen Morley (MGM studio text on verso), and Virginia Bruce (MGM studio text on verso). Condition varies from Very Good to Very Fine; two are very slightly trimmed for publication. **$200 – $300**



**49. European Bombshell collection of (13) portrait stills of Sophia Loren, Ursula Andress, and Anita Ekberg.** Gelatin-silver prints (9 glossy, 1 double-weight matte, 1 color still, and 2 double-weight custom hand-tinted) of 1950's-60's European female "Bombshell" stars and starlets, most in revealing and provocative attire and pose. Sophia Loren (2); Ursula Andress (9: *Dr. No, Fun in Acapulco, She, The 10th Victim, What's New Pussycat,* and a portrait stamped by noted Italian paparazzo); and Anita Ekberg (2, custom hand-tinted). Condition varies from Fine to Excellent, two are slightly trimmed for publication. **$200 – $300**



**50. Sexy Cave-girl collection of (8) portrait stills from *Prehistoric Women* and *One Million B.C.*** Gelatin-silver 8" x 10" glossy prints (8) of female starlets, each posed provocatively in revealing "Cave-girl" attire: Carole Landis (*One Million B.C.* with studio snipe); plus (7) of the various "stars" of the 1950 *Prehistoric Women*, in which these Amazon women capture men as their sex slaves. Condition is Very Fine to Excellent throughout, with just one slightly trimmed for publication. **$200 – $300**



**51. Joan Crawford collection of (5) portrait stills.** Gelatin-silver glossy prints (5) of Joan Crawford from 1932 to 1939: with Douglas Fairbanks Jr. (stamp-dated 1932); Clark Gable (ca. 1934); *The Women* (2, 1939); and *Possessed* (1949). Condition varies from Very Good to Fine, some are slightly trimmed for publication. **$200 – $300**



**52. Joan Crawford oversize double-weight ca.1932 portrait by George Hurrell.** Gelatin-silver double-weight semi-gloss 10" x 13" glamour portrait of Joan Crawford in a feathered gown attributed to Adrian, stamped by photographer George Hurrell, and with descriptive studio snipe affixed to verso.Very Fine condition. **$400 – $600**

**53. No Lot**









**54. Bette Davis collection of (7) portrait and scene stills, 1931-1938.** Gelatin-silver glossy prints (7) of Bette Davis from the following films: *Cabin in the Cotton* (1932); *The Working Man* (1933); *20,000 Years in Sing Sing* (1933); *Of Human Bondage* (1934); *Dangerous* (1935); *Jezebel* (1938) with remnant of studio snipe; and ca. 1932 by Scotty Welbourne from unidentified film, wearing elaborate Spanish dress. A few slightly trimmed for publication, condition varies from Fine to Excellent. **$200 – $300**













**55. Six publicity stills from *Devil's Island*.** (Warner Bros., 1939) Collection of six (6) gelatin silver glossy 8 in. x 10 in. publicity stills featuring Boris Karloff as "Dr. Charles Gaudet" in *Devil's Island*. Very good to Fine; with handling. **$200 – $300**




**57. Marlene Dietrich vintage special publicity portrait for *Angel*.** (Paramount, 1937) Gelatin-silver glossy print, 8" x 10" in excellent condition, for the 1937 Ernst Lubitsch film. **$200 – $300**




**56. Marlene Dietrich vintage publicity portrait for *The Scarlet Empress*.** (Paramount, 1934) Gelatin-silver glossy print, 8" x 10", with verso text by Paramount Pictures crediting the actress in Joseph von Sternberg's film. Faint diagonal corner crease, else Very Fine. **$200 – $300**



**58. Marlene Dietrich collection of (6) portrait stills, 1928-1937.** Gelatin-silver single and double-weight prints (6) of Marlene Dietrich for the following films from her early career: Ca. 1928 unidentified German film; *Morocco* (1930), a double-weight portrait in feather-boa with Gary Cooper, trimmed to 7 ½" x 9 ½", and classic portrait in man's tuxedo with cigarette, trimmed for publication to 6 ½" x 8", studio text on verso, with some emulsion defects; *The Song of Songs* (1933) depicting a fully detailed nude sculpture of Dietrich; *The Devil is a Woman* (1935) with date stamp on verso, trimmed to 7 ½" x 9 ½"; and *Angel* (1937) with studio text crediting gown and fur by Travis Banton. Condition varies, though generally Very Good to Fine. **$200 – $300**







**59. Pair of Marlene Dietrich vintage publicity portraits.** Gelatin-silver glossy prints (2) 8" x 10" in Very Fine condition, dated 1934 and 1935. **$200 – $300**






**60. Pair of Marlene Dietrich vintage publicity portraits.** Gelatin-silver glossy prints (2) 8" x 10" in Very Fine condition, dated 1936 and 1937. **$200 – $300**









**61. Sergei Eisenstein collection of (4) oversize stills from *Alexander Nevsky* and *Ivan the Terrible*.** Gelatin-silver approx. 9" x 12" glossy prints (4) from two of Russian director Sergei Eisenstein's greatest films, *Alexander Nevsky* and *Ivan the Terrible*. De-accessioned from a Russian film archive, and presumed to be original issue, though possibly from the 1950's international releases. Very Fine apart from two very slightly trimmed for display. **$200 – $300**







**62. Greta Garbo collection of (8) portrait and scene stills, 1926-37.** Gelatin-silver glossy prints (8) of Greta Garbo from the following films: *The Temptress* (1926); *Anna Christie* (1930); *Susan Lenox [her fall and rise]* (4, each with Clark Gable, and each trimmed for publication); and *Camille* (2). Aside from trimming, Very Fine condition throughout. **$200 – $300**

**63. Judy Garland collection of (4) portrait and scene stills from *Wizard of Oz*, *A Star is Born*, and *I Could Go On Singing*.** (Various, 1939-1963) Gelatin-silver 8" x 10" glossy prints of Judy Garland in *The Wizard of Oz* (2), *A Star is Born* (R'59), and *I Could Go On Singing* (1963). Condition ranges from Good to Fine. **$200 – $300**



**64. Vintage glamour lot of (3) portraits: Betty Grable, Frances Farmer, and Mitzi Gaynor.** Gelatin-silver glossy prints (3) 8" x 10" in Very Fine condition. Betty Grable dated 1937 is for *Give Me a Sailor;* Frances Farmer dated 1936; Mitzi Gaynor dated 1957 for *Les Girls.* **$200 – $300**



**65. Katharine Hepburn collection of (3) portrait and scene stills, 1932-1938.** Gelatin-silver glossy prints (3) of Katherine Hepburn: *Christopher Strong* (1932) dramatic portrait stamped on verso by Ernest Bachrach; *Sylvia Scarlett* (1935) stamp-dated 1936 on verso; and *Holiday* (1938) stamp-dated, trimmed to 6" x 8" for publication. Condition varies, though generally Very Good to Fine. **$200 – $300**





**66. Alfred Hitchcock collection of (7) portrait and scene stills from *Rebecca*, *Notorious*, *Rear Window*, and *North by Northwest*.** Gelatin-silver 8" x 10" glossy prints (6) and (1) 8 x 10 color UK lobby card from films of Alfred Hitchcock: *Rebecca* (2); *Notorious* (2, both with Ingrid Bergman); *Rear Window* (2, one of which is an extraordinary special-effects shot of James Stewart spying on murderous neighbor Raymond Burr, who is neatly visible inside the camera lens, tying up his dead wife's body in a storage trunk); and *North by Northwest* being card #12 from the color lobby set, depicting Cary Grant and Eve Marie Saint skirting the censorship code in her sleeper car. Condition ranges from Good to Very Fine. **$200 – $300**



**67. Boris Karloff as "The Monster" from *Bride of Frankenstein*.** (Universal, 1935) Gelatin silver glossy 8 x 10 in. print of Boris Karloff as "The Monster" standing on a man from *Bride of Frankenstein*. Studio yellow paper caption and Advertising Advisory Council approval rubber stamp dated Feb. 26, 1935 on the verso. Very fine. **$300 – $500**







**68. 3 PORTRAIT AND SCENE STILLS FROM *BRIDE OF FRANKENSTEIN*.** (Universal, 1935) Gelatin silver glossy 8 x 10 in. prints of Ernest Thesiger as "Doctor Pretorius," Valerie Hobson as "Elizabeth" and Karloff as "The Monster" bound to a tree. Studio yellow paper captions and Hobson portrait with Advertising Advisory Council approval rubber stamp dated Feb. 15, 1935 on the verso. Fine; with handling. **$300 – $500**







**69. THREE KEY-BOOK PORTRAITS FROM *FREAKS*.** (MGM, 1932) Gelatin silver glossy 8 x 10 in. key-book portraits from Tod Browning's Freaks featuring Leila Hyams, Johnny Eck with Mrs. Browning and Koo Koo the Bird Girl, Siamese twins Daisy and Violet Hilton, Daisy Earles and others. Very good to Fine; with studio paper captions and Culver Pictures labels and rubber stamps on the verso. Exhibit slight handling, tiny chip and missing corner tip of one. **$400 – $600**





**70. BORIS KARLOFF AS "THE MONSTER" FROM *BRIDE OF FRANKENSTEIN*.** (Universal, 1935) Gelatin silver glossy 8 x 10 in. print of Boris Karloff as "The Monster" and E.E. Clive as "Burgomaster" from *Bride of Frankenstein*. Studio yellow paper caption and Advertising Advisory Council approval rubber stamp dated Feb. 27, 1935 on the verso. Fine; with light scuffs and creasing at corner tips. **$300 – $500**

**71. BORIS KARLOFF AS "THE MONSTER" FROM *BRIDE OF FRANKENSTEIN*.** (Universal, 1935) Gelatin silver glossy 8 x 10 in. print of Boris Karloff as "The Monster" seated in a chair and bound with chains from *Bride of Frankenstein*. Studio yellow paper caption on the verso. Fine; with stress impressions at the edges and toning along lower margin. **$300 – $500**



**72. BORIS KARLOFF AS "THE MONSTER" FROM *BRIDE OF FRANKENSTEIN*.** (Universal, 1935) Gelatin silver glossy 8 x 10 in. print of Boris Karloff as "The Monster" standing in muddy clothes from *Bride of Frankenstein*. Studio yellow paper caption and Advertising Advisory Council approval rubber stamp dated Feb. 22, 1935 on the verso. Very fine; with small stress crease at upper right. **$300 – $500**




**73. Boris Karloff and Bela Lugosi promotional still from *The Black Cat*.** (Universal, 1934) Gelatin silver glossy 8 x 10 in. print of Boris Karloff, Bela Lugosi and Lucille Lund from *The Black Cat*. Very fine. **$300 – $500**



**75. Oversize portrait of Bela Lugosi from *Dracula* by Roman Freulich.** (Universal, 1931) Gelatin silver matte double-weight 11 x 14 in. print of Bela Lugosi from *Dracula* by Roman Freulich; with Universal Pictures and Lugosi's agent, Don Marlowe, rubber stamps on the verso. Signed in red grease pencil by Roman Freulich at lower right. Fine; with scratches on verso from fiber dryer faintly visible on recto. From Lugosi's personal collection. **$800 – $1,200**



**74. Oversize portrait of Bela Lugosi by Ray Jones.** Gelatin silver matte double-weight 11 x 14 in. print of Bela Lugosi in his home by Ray Jones. Reinforced with paper-backing by Studio C Restoration for strengthening. Fine; with color retouching at lower right and upper right corners, faint creases. From Lugosi's personal collection. **$800 – $1,200**



**76. 4 vintage Universal horror promotional stills.** Four (4) vintage gelatin silver glossy 8 x 10 in. promotional stills from *The Mummy's Ghost* (1944), *The Mummy's Curse* (1944), *Jungle Captive* (1944), and *House of Frankenstein* (1945) featuring Boris Karloff. Fine; with slight rippling and handling. **$200 – $300**

**77. No Lot**



**78. Vivien Leigh collection of (4) portrait and scene stills.** Gelatin-silver glossy prints (4) of Vivien Leigh from the following films: *Gone With the Wind* (1939/R'47); *That Hamilton Woman* (1941); and (2) from *Streetcar Named Desire* (1951) both with Marlon Brando. One slightly trimmed for publication, else Very Good to Fine. **$200 – $300**



**79. Paramount male character lot of (5) vintage portraits: Harold Lloyd and Charles Laughton.** (Paramount, 1935-1939) Gelatin-silver glossy prints: Harold Lloyd (3) and Charles Laughton (2), 8" x 10" in Very Fine condition, dated 1935 through 1939. **$200 – $300**



**80. Collection of early Harold Lloyd photographs and other ephemera.** Collection of 8 early Harold Lloyd gelatin silver double-weight photographs, four portraits measuring 6 7/8 in. x 10 7/8 in. from Empire Studio, Los Angeles. They feature Lloyd in character as a cowboy, old man, young tough, etc. Pencil notations on the verso date photos ca. 1920. Also includes a handwritten letter to Lloyd on his personal company letterhead, Christmas cards from Mabel Normand and Roscoe Arbuckle, honorary Sid Grauman dinner program given at the Biltmore Hotel, 1929, New Year telegram from Grauman to Lloyd, and Mabel Normand's *Molly O'* (1921) premiere program. **$400 – $600**



**81. Pair of Carole Lombard vintage publicity portraits.** Gelatin-silver glossy prints (2) 8" x 10" in Very Fine condition apart from one faint crease, dated 1935. **$200 – $300**



**82. Carole Lombard pair of portrait stills, 1932 and 1937.** Gelatin-silver glossy prints (2) 8" x 10": a 1932 very revealing pre-code glamour shot in full Art-Deco style, stamped by photographer Otto Dyar with studio text crediting gown by Travis Banton for the film *No Man of Her Own*; and a 1937 traditional pose in hunting or riding suit with studio text crediting *True Confession*; both in Very Fine to Excellent condition. **$300 – $500**

**83. Pair of *The Maltese Falcon* publicity stills by Mack Elliott.** (Warner Bros., 1941) Pair of gelatin silver glossy 8 in. x 10 in. prints of Humphrey Bogart as "Sam Spade" by Mack Elliott from *The Maltese Falcon*. With photographer and studio rubber stamps on the verso, one with paper caption. Fine; with handling and faint creasing, one with pinholes at the corner tips. **$200 – $300**



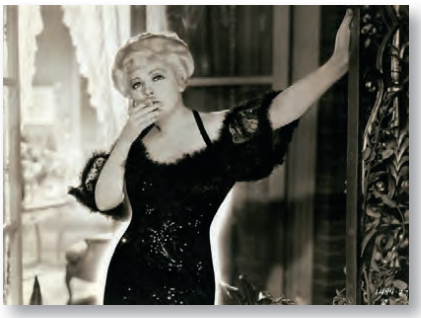


**84. Barbara Stanwyck collection of (6) portrait and scene stills, 1930-1941.** Gelatin-silver glossy prints (6) of Barbara Stanwyck from the following films: *Ladies of Leisure* (1930) two portraits with Ralph Graves; *Forbidden* (1932) pre-code glamour pose, trimmed for publication to 6 ¾" x 9 ¼"; *The Bitter Tea of General Yen* (1933) in elaborate period kimono, posing with director Frank Capra and author Grace Zaring Stone, with descriptive snipe on verso; Stella Dallas (1937) color-glos tinted portrait with Anne Shirley; and *Ball of Fire* (1941) sexy glamour pose, 7 ½" x 9 ¼" dated April '44. Condition varies from Very Good to Very Fine. **$200 – $300**



**85. Shirley Temple collection of (8) portrait and scene stills, including one stamped by George Hurrell.** (TCF, 1934-37) Gelatin-silver glossy prints (8) of Shirley Temple from 1934 thru 1937. One is verso stamped by George Hurrell, and one includes African-American Oscar-winner Hattie McDaniel. Two have slight trimming for publication, else Fine. **$200 – $300**







**86. Mae West collection of (3) portrait and scene stills, 1933-1934.** (Paramount, 1933-34) Gelatin-silver glossy prints (3) of Mae West from the following films: *She Done Him Wrong, I'm No Angel,* and *Belle of the Nineties*; one slightly trimmed for publication, else Fine. **$200 – $300**




**87. Anna May Wong vintage publicity portrait for *Dangerous Money*.** (Paramount, 1938) Gelatin-silver glossy print, 8" x 10" in excellent condition. An exotic and uniquely lit portrait of the exotic Asian star. **$200 – $300**



**88. Anna May Wong pair of early portrait stills .** Gelatin-silver prints of Chinese-American actress Anna May Wong, one being an 8" x 10" contact print from *Forty Winks* (1925, date-stamped 1931 for publication), and the other a double-weight matte 6" x 8" (UK original, not trimmed) by George F. Cannons from *Piccadilly* (1929, date-stamped 1930). First had emulsion rubbing, presumably in the 8 x 10 negative; second is Fine. **$200 – $300**




**89. West Coast Theatre marquee photograph collection.** Collection of 40+ gelatin silver semi-gloss double-weight 7 ½ in. x 9 ½ in. and (a few slightly smaller) photographs featuring West Coast film theater marquees and entrances of the 1920s and 1930s. Many are ornately decorated with palm fronds, ostrich feathers, rope or other materials fitting the theme of the film; others feature special advertisement cut-out displays, standees, dioramas and similar promotional dressing. Housed in two vintage spiral scrapbook albums, a note included states the photographs once belonged to H. L. Hartman, manager of Fox's West Coast theaters. Some evidence of album removal with black paper attached at some corners, slight silvering at corners; otherwise, condition remains Fine. **$600 – $800**

## The Estate of Orville Goldner

Orville Goldner (1906-1985) was a technician on *King Kong* and created many of the sets on the film. He exhaustively matched the texture of foliage painted on glass with the miniature and full-sized plants utilized in each single scene. Dr. Goldner's work was featured notably in the shots of Kong's flight to the top of the Empire State Building. During WW2, through his connections with Willis O'Brien, Merian C. Cooper, Mario Larrinaga, Albert Lewin, Walt Disney, Walter Lantz and others, he continued to produce educational, technical and training films as a Commander in the U.S. Navy. Goldner with George E. Turner co-wrote *The Making of Kong: The Story Behind a Film Classic* (A. S. Barnes and Company, 1975). The following 34 lots (lots 90-124) represent his personal collection of 5,000+ studio and continuity stills, lot 615 is his personal 125+ key-continuity photographs documenting the production of *King Kong*, and 10 lots (lots 414-423) of scripts, many signed by Cecil B. DeMille, Gary Cooper, Barbara Stanwyck and many others.



**90. Charlie Chaplin collection of (100+) original and reissue still photos from *The Gold Rush* and *The Great Dictator*.** (United Artists, 1941-R, 1940) Gelatin-silver vintage prints, (100+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Numerous images of Chaplin both in character and directing. The (10) prints from *The Gold Rush* are for the film's 1941 reissue. **$800 – $1,200**



**91. Ronald Colman collection of (125+) original still photos from three films: *Lost Horizon*, *The Light That Failed*, and *If I Were King*.** (Columbia, 1937/ Paramount, 1938, 1939) Gelatin-silver vintage prints, (125+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Lost Horizon* (15+, 8 of which are color-glos tinted), *The Light That Failed* (55+), and *If I Were King* (55+). **$400 – $600**



**92. Errol Flynn collection of (160+) original still photos from *The Sea Hawk* and *Private Lives of Elizabeth and Essex*.** (Warner Bros., 1940/1939) Gelatin-silver vintage prints, (160+) 8" x 10", generally excellent condition overall with exception of just a few trimmed or marked for publication. Vast majority are for *The Sea Hawk* with an exceptional range of portrait and action scenes of Flynn and all other aspects of both films. **$800 – $1,200**



**93. Greta Garbo collection of (34) original still photos including *Anna Karenina* and *Flesh and the Devil*.** (MGM, 1926/1932/1935) Gelatin-silver vintage prints, (34) 8" x 10", generally excellent condition overall with exception of a few marked for publication. Titles include: *Flesh and the Devil* (6), *Grand Hotel* (6, none of which show Garbo, but 4 show Joan Crawford), and *Anna Karenina* (22). **$400 – $600**



**94. Katharine Hepburn collection of (90+) original still photos from *Stage Door* and *Quality Street*.** (RKO, 1936, 1937) Gelatin-silver vintage prints, (90+) 8" x 10", generally excellent condition overall with exception of just a few trimmed or marked for publication. Titles are *Stage Door* (50+) and *Quality Street* (40+). Also represented are Ginger Rogers and Lucille Ball. **$400 – $600**



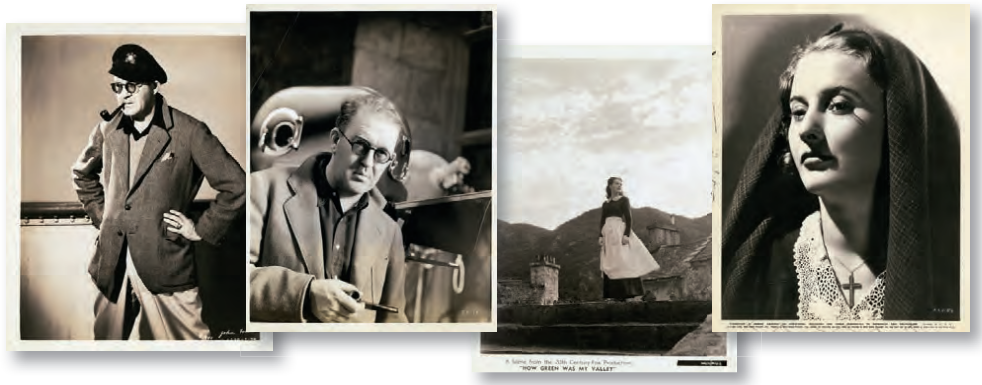
**95. Charles Laughton collection of (90+) original still photos from three films, including *Hunchback of Notre Dame*.** (Various; 1933-1939) Gelatin-silver vintage prints, (90+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *The Hunchback of Notre Dame* (80+), *Les Miserables* (10), and *The Private Life of Henry VIII*, (5). **$400 – $600**



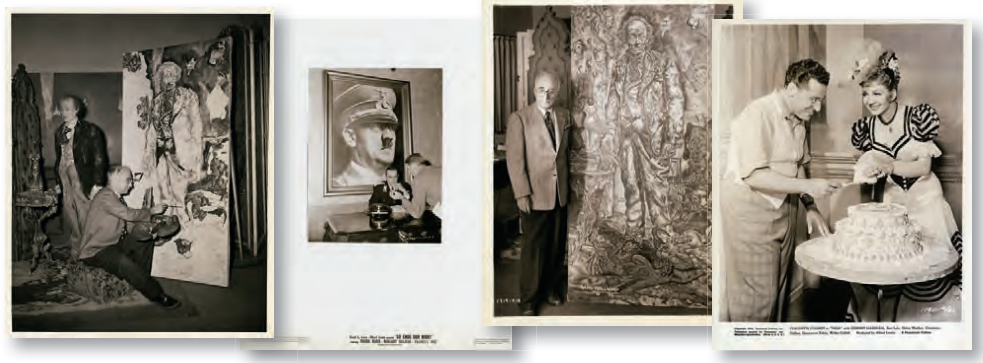
**96. Frederic March collection of (125+) original still photos from four films, including *Christopher Columbus* and *The Buccaneer*.** (Various, 1934-1949) Gelatin-silver vintage prints, (125+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles include: *Christopher Columbus* (100+, a small number of which exhibit faint snipe burn from backside adhesive), *The Buccaneer* (12), *Affairs of Cellini* (10, all of which have lower margin neatly trimmed), and *Adventures of Mark Twain* (20+). **$300 – $500**



**97. Collection of (200+) original still photos from five films starring Spencer Tracy, Jack Oakie, or Freddie Bartholomew.** (Various; 1936-1955) Gelatin-silver vintage prints, (200+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Captains Courageous* (100+), *Edison the Man* (20), *Boys Town* (12), *Little Lord Fauntleroy* (12), and *Little Men* (50+). **$400 – $600**



**98. John Ford collection of (160+) original still photos from four films including *How Green Was My Valley*.** (Various, 1936-1941) Gelatin-silver vintage prints, (160+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles include: *Mary of Scotland* (25+), *The Plough and the Stars* (10+), *The Long Voyage Home* (85+), and *How Green Was My Valley* (40+). **$600 – $800**



**99. Albert Lewin collection of (200+) original still photos from three films: *Picture of Dorian Gray, So Ends our Night*, and *Zaza*.** (Various; 1938-1945) Gelatin-silver vintage prints, (200+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Of Special note are several stills documenting the creation of the paintings for *The Picture of Dorian Gray*. Titles also include: *So Ends Our Night* and *Zaza* **$400 – $600**



**100. Albert Lewin collection of (270+) original still photos from two films: *The Moon and Sixpence* and *The Living Idol*.** (United Artists, 1942/ MGM, 1957) Gelatin-silver vintage prints, (270+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles are *The Moon and Sixpence* (70+) and *The Living Idol* (200+). **$300 – $500**

**101. Orson Welles as director, collection of (45+) original still photos from *Citizen Kane*, *Magnificent Ambersons*, and *Macbeth*.** (RKO, 1941/1942; Republic, 1948) Gelatin-silver vintage prints, (45+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication, and a number of character portraits from *Kane* exhibit signs of mount removal on verso. Titles include: *Citizen Kane* (25+), *Magnificent Ambersons* (15+), and *Macbeth* (8). Several feature Orson Welles directing as well as performing. **$800 – $1,200**





**102. Great Director collection of (70+) original still photos from *Grand Illusion*, *Man of Aran*, and *The Big Parade*.** (Various; 1937, 1934, 1925) Gelatin-silver vintage prints, (70+) 8" x 10" and 5" x 7", generally excellent condition overall with exception of just a few trimmed or marked for publication. Original release materials of any kind are virtually non-existent for any of these three great films by Jean Renoir, Robert Flaherty, and King Vidor. **$600 – $800**



**103. *Gone With The Wind* set of (150+) original still photos.** (MGM, 1939) Gelatin-silver vintage prints, (150+) 8" x 10", generally excellent condition overall, with exception of occasional markings for publication. Extensive portrait studies of not only every star and featured role, but each of the lesser characters as well, plus numerous production scenes. Quite likely one of the most comprehensive bodies of publicity and behind-the-scenes production images extant for this epic winner of eight Oscars. **$1,500 – $2,500**

**104. *The Good Earth* set of (300+) original still photos.** (MGM, 1937) Gelatin-silver vintage prints, (300+) 8" x 10", generally excellent condition overall, with exception of occasional grease-pen markings for publication. Quite likely the most comprehensive range of publicity and behind-the-scenes production images extant for this historical film. **$600 – $800**





**105.** ***Hollywood Cavalcade*** **set of (110+) original still photos.** (TCF, 1939) Gelatin-silver vintage prints, (110+) 8" x 10", generally excellent condition overall, with exception of occasional grease-pen markings for publication. Comprehensive range of contemporary (1939-era) and early-Hollywood images. **$300 – $500**



**106.** ***A Midsummer Night's Dream*** **(1935) set of (70+) original still photos.** (Warner Bros., 1935) Gelatin-silver vintage prints, (100+) 8" x 10", generally excellent condition. An extraordinary range of portraits and scenes, not just of the principal players, but especially of the fantasy and fairy characters, as well as behind the scenes production. **$600 – $800**



**107.** ***Mr. Smith Goes to Washington*** **set of (120+) original still photos.** (Columbia Pictures, 1939) Gelatin-silver vintage prints, (120+) 8" x 10" with exception of (7) trimmed for publication to 8" x 8", all original release for the Frank Capra directed *Mr. Smith Goes to Washington*. Quite likely the most comprehensive range of publicity and behind-the-scenes production images extant for one of the most significant films on the American political process. Stars James Stewart, Jean Arthur and director Capra are covered in numerous portraits and scenes, along with every character and setting in the film. Generally excellent condition overall, with exception of occasional erasable grease-pen markings for publication. **$800 – $1,200**



**108.** ***Pride and Prejudice*** **set of (100+) original still photos.** (MGM, 1940) Gelatin-silver vintage prints, (100+) 8" x 10", generally excellent condition overall with exception of just a few trimmed or marked for publication. At least one is double-weight and stamped by Clarence Sinclair Bull; virtually all exhibit studio printed text on verso. **$400 – $600**



**109.** ***The Private Affairs of Bel-Ami*** **set of (50+) original still photos.** (United Artists, 1946) Gelatin-silver vintage prints, (50+) 8" x 10". Generally excellent condition overall with exception of just a few trimmed or marked for publication. Also included is a press-release synopsis of the film. **$200 – $300**



**110. African-Americans in film collection of (50+) original still photos from *Green Pastures* and *Emperor Jones*.** (Warner Bros., 1936/ United Artists, 1933) Gelatin-silver vintage prints, (50+) 8" x 10", generally excellent condition overall. Titles include: *Green Pastures* (45+, with a number being unique artist interpretations), and *Emperor Jones* (7, all of which feature Paul Robeson). Two of the most significant films from the golden age of Hollywood with African-American themes and performers. **$600 – $800**



**111. Classic Hollywood collection of (240+) original still photos from four films, including *Goodbye Mr. Chips* and *The Red Badge of Courage*.** (Various, 1938-1951) Gelatin-silver vintage prints, (240+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. A few stamped by Robert Coburn. Films include: *The Citadel* (10), *Our Town* (40+), *Goodbye Mr. Chips* (60+) and *The Red Badge of Courage* (130+). **$400 – $600**



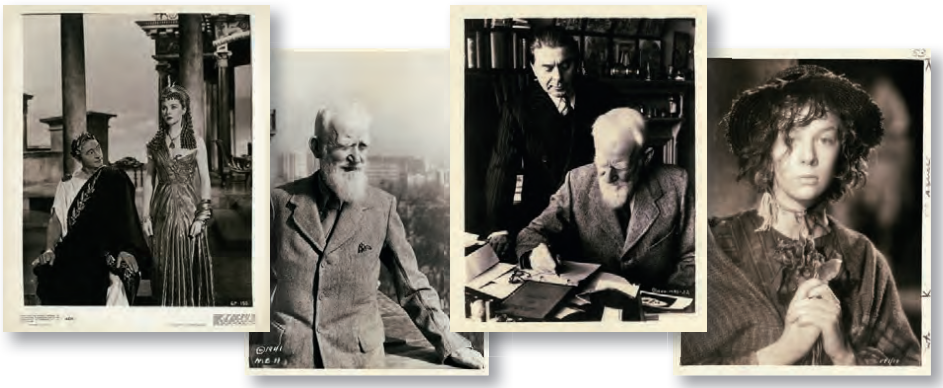
**112. Dance, Arts, and Music collection of (225+) original still photos from seven films, including *Carnegie Hall*.** (Various, 1937-1955) Gelatin-silver vintage prints, (225+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Ballerina* (1937, 6), *New Wine* (15+), *La Vie de Maurice Utrillo* (15+, and a script in French), *The Great Victor Herbert* (45+), *The Mikado* (30+), *Carnegie Hall* (25+), and *The Glass Slipper* (90+, and three 4" x 5" color transparencies). **$300 – $500**



**113. Charles Dickens collection of (300+) original still photos from four films, including *Oliver Twist* and *David Copperfield*.** (Various, 1935-1948) Gelatin-silver vintage prints, (300+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *David Copperfield* (100+), *A Tale of Two Cities* (30+, several of which exhibit curious ink markings, presumably for publication), *Great Expectations* (15), and *Oliver Twist* (155+). The set for *David Copperfield* includes a number of nice scenes and portraits of W.C. Fields. **$600 – $800**



**114. Abraham Lincoln collection of (140+) original still photos from three biopics on him.** (Various, 1930-1940) Gelatin-silver vintage prints, (140+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles include: *Abraham Lincoln* (16), *Young Mr. Lincoln* (45+), and *Abe Lincoln in Illinois* (85+). **$300 – $500**



**115. George Bernard Shaw collection of (215+) original still photos from *Pygmalion*, *Major Barbara*, and *Caesar and Cleopatra*.** (MGM, 1938/ United Artists, 1941,1945) Gelatin-silver vintage prints, (215+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Pygmalion* (150+), *Major Barbara* (25+), and *Caesar and Cleopatra* (40+). **$400 – $600**



**116. Shakespeare collection of (200+) original still photos from five classic films.** (Various; 1936-1955) Gelatin-silver vintage prints, (200+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Five films with Shakespeare themes represented: *As You Like It* (40+); *Hamlet* (3 for the film, 6 for stage production); *A Double Life* (25+); *Henry V* (75+); and *Macbeth* (50+ from the 1946 UK production). **$400 – $600**



**117. Seafaring Epic collection of (70+) original still photos from *Mutiny on the Bounty* (1935) and *Treasure Island* (1934).** (MGM, 1935/1934) Gelatin-silver vintage prints, (70+) 8" x 10", generally excellent condition overall. Majority are for *Mutiny on the Bounty* and remainder (approx. 20) for *Treasure Island*. **$600 – $800**



**118. Jungle Epic collection of (50+) original still photos from *The Jungle Book* (1942) and *Trader Horn* (1931).** (United Artists, 1942/ MGM, 1931) Gelatin-silver vintage prints, (50+) 8" x 10", a handful of which are stamped by Robert Coburn. Generally excellent condition overall with exception of just a few trimmed or marked for publication. Also included are ephemeral study materials for *The Jungle Book*. **$300 – $500**



**119. Wartime and Political collection of (200+) original still photos from six films, including *For Whom the Bell Tolls*.** (Various; 1939-1944) Gelatin-silver vintage prints, (200+) 8" x 10", generally excellent condition overall with exception of just a few trimmed or marked for publication. Titles include: *Nurse Edith Cavell* (125+), *In Which We Serve* (13), *Young Mr. Pitt* (35+, directed by Carol Reed), *For Whom the Bell Tolls* (15), *Wilson* (30+, most with descriptive snipes), and *Song of Russia* (3, all trimmed for publication). **$300 – $500**

**120. Historical and Costume-Drama collection of (250+) original still photos from eight films, including *Jane Eyre* and *House of Seven Gables*.** (Various, 1934-1957) Gelatin-silver vintage prints, (250+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles, most of which are either by or about famous authors, include: *Jane Eyre* (11), *House of Seven Gables* (90+), *Anne of Green Gables* (15), *Devotion* (5, board-mounted), *Maid of Salem* (10), *Mill on the Floss* (8), *The Barretts of Wimpole Street*, (95+) and *Nine Days a Queen* (25+). **$300 – $500**



**121. Pre-Revolutionary American History collection of (220+) original still photos from *Last of the Mohicans, Howards of Virginia,* and *Allegheny Uprising*.** (Various; 1936-1940) Gelatin-silver vintage prints, (220+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Last of the Mohicans* (80+), *Howards of Virginia* (80+), and *Allegheny Uprising* (60+), featuring male stars Randolph Scott, Cary Grant, and John Wayne respectively. **$400 – $600**



**122. Roman, Greek, and Biblical Epic collection of (130+) original still photos from five important films, including *Julius Caesar* and the 1925 *Ben-Hur: A Tale of the Christ*.** (Various, 1925-1955) Gelatin-silver vintage prints, (130+) 8" x 10", generally excellent condition overall with exception of a few trimmed or marked for publication. Titles include: *Ben-Hur: A Tale of the Christ* (15+), *The Crusades* (5+), *Quo Vadis* (20+), *Julius Caesar* (50+, a number of which are set continuities), and *Helen of Troy* (40+, several of which document costume design). One portrait from *Troy* features Brigitte Bardot in a very early appearance. **$400 – $600**



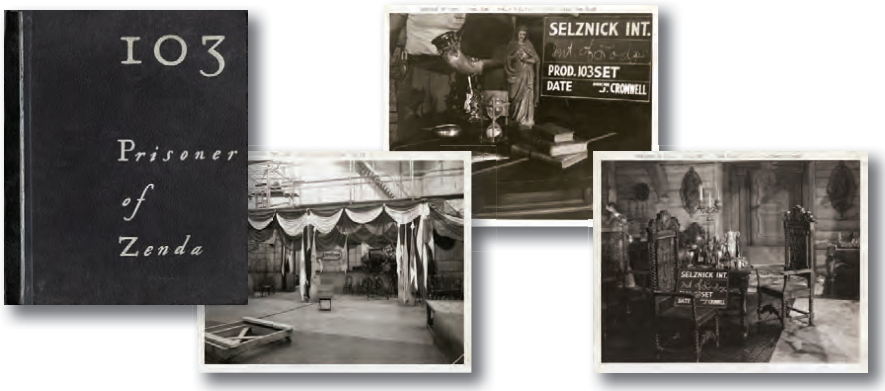
**123. Swashbuckler collection of (150+) original still photos from *Scaramouche* and *The Three Musketeers*.** (MGM, 1952/ RKO, 1935) Gelatin-silver vintage prints, (150+) 8" x 10", generally excellent condition overall with exception of just a few trimmed or marked for publication. Numerous sword-fighting scenes found in both sets. Titles are: *Scaramouche* (100+) and *The Three Musketeers* (1935 version; 50+). **$300 – $500**



**124. Animal and Children's themed collection of (240+) original still photos from seven films, including *The Blue Bird* and *The Yearling*.** (Various, 1940-1956) Gelatin-silver vintage prints, (240+) 8" x 10", generally excellent condition overall with exception of several trimmed or marked for publication. Titles include: *The Blue Bird* (95+, several featuring Shirley Temple), *The Biscuit Eater* (10+), *Jack London* (25+, including several of the real Jack London), *My Friend Flicka* (40+), *My Pal Wolf* (5+), *The Yearling* (20+), and *The Brave One* (45+, including several deluxe double-weight). **$400 – $600**



**125. No Lot.**




**126. *Prisoner of Zenda* original set-continuity keybook in printed hardcover with (70+) stills, plus original pencil-draft set design.** (UA, 1937) Selznick Pictures' own original file copy hardbound keybook of set and location continuity stills (70+) gelatin-silver 8" x 10" (plus several smaller) virtually all are stamped by studio on verso. Overall Fine, with various signs of handling. Studio-printed binder is spring-loaded, making removal easy if desired. Together with 26 ½" x 41 ½" pencil-drawn original draft blueprint of an elaborate set design for this same film, dated 4/9/37, in excellent folded condition. **$400 – $600**



**127. Judy Garland wardrobe tests (3) for *Babes on Broadway* and *Meet Me in St. Louis*.** (MGM, 1941/'44) Gelatin-silver prints 8" x 10" being wardrobe tests of Judy Garland for *Babes on Broadway* (2, dated 9/17/41) and *Meet Me in St. Louis* (1, dated 11/29/43) all in Very Fine condition. **$200 – $300**



**128. Collection of wardrobe test shots of Barbara Stanwyck from *California*.** (Paramount, 1947) Collection of 19 gelatin silver matte double-weight 7 ½ in. x 9 ½ in. wardrobe test shots of Barbara Stanwyck as "Lily Bishop" from *California*. Fine; with slight handling and one with lower right corner clipped. **$200 – $300**



**129. Judy Garland wardrobe tests (10) for *Easter Parade* and *In the Good Old Summertime*.** (MGM, 1948/'49) Gelatin-silver single and double-weight prints 8" x 10" being wardrobe tests of Judy Garland for either *Easter Parade* or *The Pirate* (6, dated 1947), and *In the Good Old Summertime* (4, dated 1948), in Fine to Very Fine condition. **$200 – $300**




**130. Judy Garland and Betty Hutton wardrobe tests (9) for *Annie Get Your Gun*.** (MGM, 1950) Gelatin-silver single and double-weight prints 8" x 10" (9) being wardrobe and makeup tests of Judy Garland, Betty Hutton, and Louis Calhern for *Annie Get Your Gun*, in which Garland was replaced by Hutton a few months into filming. The three of Garland are fascinating artifacts for this twist of fate in her troubled mid-to-later career. Garlands are dated March and April, 1949; Huttons are dated Sept/Oct 1949. In Fine to Very Fine condition. **$400 – $600**

**131. Steve McQueen and Frank Sinatra full and partial contact sheets (48) from *Never So Few*.** (MGM, 1959) Massive range of unique images in 2 ¼" or 35mm size as contact prints on (48) complete and partial 8" x 10" gelatin-silver contact sheets, depicting set, scene, and character continuity for *Never So Few*, the military film starring Steve McQueen, Frank Sinatra, and Peter Lawford, all of whom are represented here. Quite likely the only existing examples of many of these images. Some signs of handling, though generally Fine. **$200 – $300**



**132. *2001: A Space Odyssey* pair of oversize studio stills of HAL, Pod, and astronauts.** (MGM, 1968) Two essential space-themed oversize black & white stills from the massive special set issued by the studio just for premiere and Cinerama theaters (these are #60 and #103).Very Good with corner pinholes. **$200 – $300**



**133. *The Misfits* collection of (6) original 8 x 10 in. negatives: Marilyn Monroe production shots, plus (7) small-format negatives.** (UA, 1961) Six (6) original 8 x 10 in., (6) 2 ¼ in. and (1) 4 x 5 in. negatives on safety film of Marilyn Monore, Arthur Miller and Clark Gable on set of *The Misfits*. Fine; one with cropping tape at the borders. **$400 – $600**



**134. Tallulah Bankhead, Greta Garbo and Norma Shearer camera negatives.** Three (3) 8 x 10 in. camera negatives (one on nitrate) of Tallulah Bankhead by Clarence Sinclair Bull; with *SEP.- 2 32 PUB 530 BULL* stamped on the border, *MG26664* in india ink and retouching; Greta Garbo from *The Temptress* by Bert Longworth; with *FEB 6 26 PUB 928* stamped at the border, *297* in india ink and retouching; Norma Shearer from *Upstage* by Ruth Harriet Louise with *AUG.-6 26 279*, *MGM-3399* in india ink. Fine to Very fine. **$200 – $300**



**135. Joan Crawford camera negatives by Ruth Harriet Louise and George Hurrell.** Three (3) 8 x 10 in. camera negatives (one on safety film) of Joan Crawford. One by Ruth Harriet Louise with *APR.- 19 26 – 265* stamped on the border, *MGM-590* in india ink. Two by George Hurrell, one from *Dancing Lady* (1933); with *MG-32437 MGM* and *C.P. CORP. JOAN CRAWFORD #27* in india ink and retouching. **$200 – $300**











CAROLE LOMBARD
















**136. Extraordinary massive collection of (121) original 8 x 10 camera negatives of Louise Brooks, Clara Bow, Carole Lombard, Rita Hayworth, and Lupe Velez.** Unprecedented and quite likely unique massive archive of (121) first generation vintage nitrate and safety 8" x 10" portrait view-camera negatives of five of the greatest and most glamorous female stars from the golden age of Hollywood. Each actress is captured at the peak of her beauty and sensuality. These view-camera negatives are without question the most direct, essential, and pure connection to these subjects, because each of these sheets of film stock were in the camera at the moment the exposure was made, in the actual presence of these legendary women. Collection is comprised of: Louise Brooks (18); Clara Bow (43); Carole Lombard (49); Rita Hayworth (10); and Lupe Velez (1). Though a few show waving and slight chipping from age, and nearly all have neat pinholes in each corner, the condition overall is quite remarkable considering the age, and especially the substrate of the media. Almost certainly the finest and most comprehensive archive of its type extant, and represents the greatest opportunity to create the highest-quality prints possible. **$60,000 – $80,000**



**137. Marion Davies camera negatives by Clarence Sinclair Bull and George Hurrell.** Three (3) 8 x 10 in. camera negatives on nitrate film by Clarence Sinclair Bull and George Hurrell; with *MG11152*, *MG21294* and *MG24828* in india ink and retouching. Fine; with smudging to one and pinholes at corner tips. **$200 – $300**



**138. Bette Davis, Barbara Stanwyck and Loretta Young camera negatives Ernest A. Bachrach and Clarence Sinclair Bull.** Seven (7) 8 x 10 in. camera negatives on nitrate and safety film of Joan Blondell, Edwina Booth, Bette Davis, Barbara Stanwyck (one with Gary Cooper,) and Loretta Young, by Ernest A. Bachrach and Clarence Sinclair Bull; with MG11537 and MG30913 in india ink and retouching to one. Fine to Very fine. **$200 – $300**



**139. Yvonne de Carlo, Judy Garland, Ava Gardner and Elizabeth Taylor camera negatives.** Seven (7) 8 x 10 in. camera negatives on nitrate and safety film of Yvonne de Carlo, Judy Garland, Ava Gardner, Carole Landis, June Lang, Alexis Smith and Elizabeth Taylor from *The Courage of Lassie* (MGM, 1944) by Eric Carptenter with 7723 in india ink and extensive retouching. Fine to Very fine. **$200 – $300**



**140. Gina Lollobrigida camera negatives by John Engstead.** 26 5 x 7 in. camera negatives on safety film of Gina Lollobrigida by John Engstead; with portrait number written at the upper right corner. Very fine. **$200 – $300**



**141. Myrna Loy camera negatives by Russell Ball and Clarence Sinclair Bull.** Six (6) 8 x 10 in. camera negatives on nitrate film of Myrna Loy by Russell Ball and Clarence Sinclair Bull; with *MG25548*, *MG27316*, *MG30680*, *MG34865*, *MG36005* and *MG36503* in india ink and retouching. Fine to Very fine; with smudges and pinholes at corner tips. **$400 – $600**





**142. Paul Newman, Humphrey Bogart and Scott Brady camera negatives.** Four (4) 8 x 10 in. camera negatives on safety film of Paul Newman, Humphrey Bogart, and Scott Brady. Fine to Very fine. **$200 – $300**





**143. James Dean original camera negative from *Rebel Without a Cause* and 4 x 5 in. transparencey from *Giant*.** 8 x 10 in. camera negative on safety film of James Dean striking one of the most iconic poses of his career, as "Jim Stark" in *Rebel Without a Cause*. Includes a 4 x 5 in. color transparency of the star bare-chested from *Giant*. Very fine and Fine. **$200 – $300**



**144. Steve McQueen original 8 x 10 camera negative on Honda motorcycle, *Love with the Proper Stranger*.** (Paramount, 1963) 8 x 10 in. camera negative on safety film of Steve McQueen seated on a Honda motorcycle. Very fine. **$200 – $300**

**145. Ramon Novarro camera negatives.** Seven (7) 8 x 10 in camera negatives on safety film of Ramon Novarro from *The Sheik Steps Out* (1937), one with Lola Lane, a portrait by Apeda, N.Y., and one with Albert Einstein; with *MG6439*, *MG12316*, *MG19380*, *660-151*, *660-155*, and *741-55* in india ink. Fine to Very fine. **$200 – $300**



**146. Maureen O'Sullivan and Mae Clarke camera negatives, most by Clarence S. Bull.** Six (6) 8 x 10 in. camera negatives on nitrate film of Maureen O'sullivan and Mae Clarke, most by Clarence Sinclair Bull; with *MG27196*, *MG27232*, *MG31392*, *MG31846*, *MG34748*, and *MG36368* in india ink and retouching. Fine to Very fine; with pinholes at corner tips. **$400 – $600**





**147. Roy Rogers camera negatives.** Seven (7) 8 x 10 in. camera negatives on safety film of Roy Rogers from *Man from Music Mountain* (1943), *My Pal Trigger* (1946), *Roll on Texas Moon* (1946), and *The Golden Stallion* (1949); with *1226-110*, *1227-94*, *1427-76*, *1429-63*, *1523-64*, and *1831-39* in india ink and retouching. Very fine. **$200 – $300**



**148. Roy Rogers camera negatives.** Six (6) 8 x 10 in. camera negatives on safety film of Roy Rogers from *San Fernando Valley* (1944), *Under Nevada Skies* (1946), and *Heldorado* (1946); with *1325-78*, *1429-67*, and *1524-87* in india ink and retouching. Very fine. **$200 – $300**



**149. Roy Rogers camera negatives with George "Gabby" Hayes and Trigger.** Five (5) 8 x 10 in. camera negatives on safety film of Roy Rogers with "Gabby" Hayes from *Sunset on the Desert* (1942), *Ridin' Down the Canyon* (1942), *My Pal Trigger* (1946), *The Golden Stallion* (1949) and *Bells of Coronado* (1950); with *1126-1*, 1222-11, *1427-57*, *1629-4 1830-2* in india ink. Very fine. **$200 – $300**



**150. Roy Rogers and Dale Evans camera negatives.** Nine (9) 8 x 10 in. camera negatives on safety film of Roy Rogers and Dale Evans from *Along the Navajo Trail* (1945), *Song of Arizona* (1946), *Heldorado* (1946), *Under Nevada Skies* (1946), *Bells of Coronado* (1950); with 1422-102, 1425-12, 1429-53, 1524-78, 1626-35, and 1629-41 in india ink and retouching. Very fine. **$200 – $300**



**151. Irving Thalberg, Erich Von Stroheim, John Barrymore, William Powell and Buster Keaton camera negatives .** Five (5) 8 x 10 in. camera negatives on nitrate and safety film of important Hollywood men: John Barrymore, Buster Keaton, William Powell with Luise Rainer from *The Great Ziegfeld* (1936) by Edward Cronenweth, Irving Thalberg with Norma Shearer, John Gilbert and Virgina Bruce, and Erich Von Stroheim; with *MG2818*, *875-96*, *MG22532*, *MG26203*, and *MG35317* in india ink and retouching to two. Fine to Very fine; with smudging. **$200 – $300**



**152. John Wayne camera negatives.** Four (4) 8 x 10 in. camera negatives on safety film of John Wayne from *Rio Grande* (1950), with Gail Russel in *Angel and the Badman* (1947), with Binnie Barnes from *In Old California* (1942), with Vera Ralston from *The Fighting Kentuckian* (1949). Very fine. **$200 – $300**




**153. Johnny Weissmuller camera negatives.** Three (3) 8 x 10 in. camera negatives on nitrate film of Johnny Weissmuller, one by Clarence Sinclair Bull, posed on a trapeze and with his speedboat; with *MG28997*, *MG34214* and *MG34276* in india ink and retouching to one. Very fine. **$200 – $300**



**154. Esther Williams camera negatives from *Fiesta*.** (MGM, 1947) Four (4) 8 x 10 in. camera negatives on safety film of Esther Williams from Fiesta; with *JUL 22 46 PROD 137 BYCE* stamped on the border and *LM8799*, *LM8805*, *LM8808*, *LM8812* in india ink and retouching on one. Very fine. **$200 – $300**



**155. Ann-Margret color transparencies.** 14 2 ¼ in. to 8 x 10 in. color transparencies of Ann-Margret from *State Fair* (1962), Viva Las Vegas (1964), with Dean Martin in *Murderer's Row* (1966), as well as other publicity portraits. Very fine. **$200 – $300**



**156. Lauren Bacall, Deborah Kerr, Veronica Lake, Janet Leigh color transparencies.** Six (6) 4 x 5 in. and 8 x 10 in. color transparencies of Lauren Bacall, Deborah Kerr with Yul Brynner from The King and I (1956), Veronica Lake and Janet Leigh. Very fine. **$200 – $300**



**157. Lucille Ball color transparencies.** Six (6) 8 x 10 in. color transparencies of Lucille Ball, two with Desi Arnaz. Fine; with smudging. **$400 – $600**




**158. Lucille Ball and Desi Arnaz color transparencies.** Seven (7) 3 x 4 in. to 5 x 7 in. color transparencies of Lucille Ball four with Desi Arnaz, one featuring Lucy and Desi clutching an Emmy. Very fine. **$400 – $600**



**159. 1940s-1950s starlets: Brigitte Bardot, Anita Ekberg, Carole Landis & others color transparencies.** 12 2 ¼ in. to 8 x 10 in. color transparencies of starlets and 1940s-1950s sex symbols including Brigitte Bardot, Anita Ekberg, June Haver, Martha Hyer, Carole Landis with Victor Mature in *One Million B.C.* (1940), and others. Very fine. **$200 – $300**

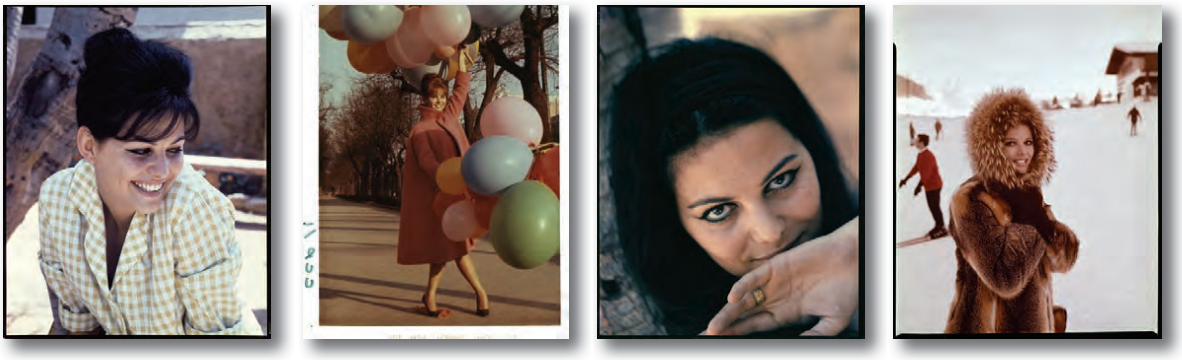


**160. Ingrid Bergman color transparencies.** Six (6) 4 x 5 in. and 5 x 7 in. color transparencies of Ingrid Bergman on what appears to be the set of *The Greatest Love* (1952), one with Roberto Rosselini. Very fine. **$200 – $300**



**161. Jacqueline Bisset color transparencies, including early glamour shots.** 26 35mm, 2 ¼ in. and 4 x 5 in. color transparencies and negatives of Jacqueline Bisset featuring early glamour photographs, as well as candid shots and publicity portraits. Very fine. **$200 – $300**

**162. Claudia Cardinale color transparencies.** Seven (7) 4 x 5 in. and 8 x 10 in. color transparencies of Claudia Cardinale. Very fine. **$200 – $300**





**163. Claudia Cardinale color transparencies from *Circus World* and *Don't Make Waves*.** 35+ 2 ¼ in. color transparencies of Claudia Cardinale in *Circus World* (1964) and with Tony Curtis in *Don't Make Waves* (1967). Very fine. **$200 – $300**

**164. Joan Crawford, Bette Davis and Olivia de Havilland color transparencies and (1) camera negative, including famous "Oscar in bed" shot for *Mildred Pierce*.** Five (5) 4 x 5 in. and 8 x 10 in. (one 2 ¼ in.) color transparencies and negative of Joan Crawford in bed clutching the Oscar for winning Best Actress in 1946 for *Mildred Pierce*; also Olivia de Havilland and Bette Davis. Very fine. **$200 – $300**



**165. Doris Day color transparencies.** Seven (7) 5 x 7 in. and 8 x 10 in. color transparencies of Doris Day, one with Clark Gable from *Teacher's Pet* (1958). Very fine. **$200 – $300**



**166. Collection of (5) color transparencies 4 x 5 in. & 8 x 10 in.: Yvonne De Carlo, Gene Tierney & Ann Miller.** Five (5) color transparencies, three 4 x 5 in., one 5 x 7 in., one 8 x 10 in., of Yvonne De Carlo (3), Gene Tierney and Ann Miller. Very fine. **$200 – $300**





**167. Frances Dee, Marlene Dietrich, Hedy Lamarr and Dorothy Lamour color transparencies.** Four (4) color transparencies (one 4 x 5 in. and three 8 x 10 in.) of Frances Dee, Marlene Dietrich, Hedy Lamarr and Dorothy Lamour. Very fine. **$200 – $300**



**168. Angie Dickinson color transparencies, including early cheesecake.** Twelve (12) 35mm, 2 ¼ in. and one 8 x 10 in. color transparency of Angie Dickinson from *The Chase* (1966) with Marlon Brando, as well as modeling and early cheesecake portraits. Very fine. **$200 – $300**



**169. Farrah Fawcett color transparencies and negatives.** 23 original color transparencies: 35mm, 2 ¼ in., 4 x 5 in. and one 8 x 10 in. of Farrah Fawcett in publicity portraits, with then-husband Lee Majors, with Kate Jackson and Jaclyn Smith from *Charlie's Angels*, and numerous candid shots. Very fine. **$400 – $600**



**170. Debbie Reynolds color transparencies, including one of Todd and Carrie Fisher.** Seven (7) 4 x 5 in., 5 x 7 in. and 8 x 10 in. (one trimmed to 7 ¾ x 8 in.) color transparencies of Debbie Reynolds from *Susan Slept Here* (1954) by Ernest A. Bachrach, *The Tender Trap* (1955), and *How Sweet It Is* (1968) as well as a candid portrait with children, Todd and Carrie Fisher. Very fine. **$400 – $600**



**171. Sharon Tate, Raquel Welch and Edy Williams color transparencies and negatives.** 16 2 ¼ in. and one 4 x 5 in. color transparencies and negatives of 1960s sex symbols including Sharon Tate, Raquel Welch and Edy Williams. Very fine. **$400 – $600**

**172. Elizabeth Taylor color transparencies from her earlier years.** Eight (8) color 4 x 5 in. (one 5 x 7 in.) color transparencies of Elizabeth Taylor in publicity portraits for *Cynthia* (1947) by Mel Trexel, with Lon McCallister in the Screen Guild presentation of *National Velvet*, and others. Very fine. **$200 – $300**





**173. Elizabeth Taylor color transparencies and negatives from *Cleopatra* and *The Taming of the Shrew*.** Twelve (12) 35mm to 8 x 10 in. color transparencies and negatives of Elizabeth Taylor from *Cleopatra* (1963), *The Taming of the Shrew* (1967) as well as candid shots. Very fine. **$400 – $600**

**174. Natalie Wood, Barbara Stanwyck color transparencies.** Four (4) color transparencies (one 2 ¼ in. and three 8 x 10 in.) of Natalie Wood from *All the Fine Young Cannibals* (1960), *Gypsy* (1962) and Barbara Stanwyck from *California* (1947) and *The Furies* (1950). Very fine. **$200 – $300**



**175. Humphrey Bogart color transparencies from *The Treasure of the Sierra Madre*, *The African Queen* and *The Caine Mutiny*.** 14 2 ¼ in., 4 x 5 in. and one 8 x 10 in. color transparencies of Humphrey Bogart from *The Treasure of the Sierra Madre* (1948), with Katharine Hepburn in *The African Queen* (1951) and *The Caine Mutiny* (1954). Very fine. **$400 – $600**



**176. Male star collection of (9) color transparencies Cary Grant, Marlon Brando, Tony Curtis, etc.** Ten (10) 4 x 5 in. to 8 x 10 in. color transparencies of male stars: Marlon Brando from *Guys and Dolls* (1955) and with Katy Jurado from *One-Eyed Jacks* (1961), Tony Curtis, Cary Grant, Roy Rogers and Dale Evans, Ronald Reagan with Jane Wyman. Very fine. **$200 – $300**

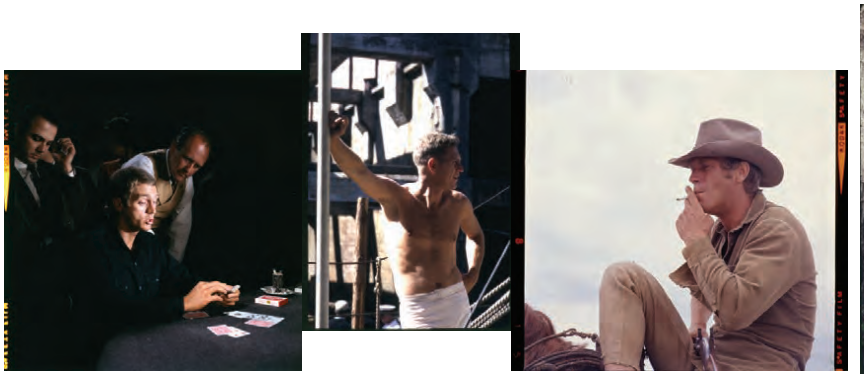




**177. Alain Delon collection of (28+) 2 ¼ in. color transparencies, most from *Once a Thief*.** (MGM, 1965) 28+ 2 ¼ in. (one 35mm) color transparencies of Alain Delon, most taken on the set of *Once a Thief* (1965). Very fine. **$200 – $300**



**178. Errol Flynn transparencies and negatives from *The Adventures of Robin Hood*, *Cry Wolf* and other films.** 20+ 2 ¼ in. to 8 x 10 in. color transparencies and negatives of Errol Flynn from *The Adventures of Robin Hood* (1938), *They Died with Their Boots On* (1941), with Barbara Stanwyck in *Cry Wolf* (1947), *Adventures of Don Juan* (1948), *The Roots of Heaven* (1958) and other films. Very fine. **$200 – $300**



**179. Steve McQueen color transparencies from *The Cincinnati Kid*, *The Sand Pebbles* and other films.** Twelve (12) 35mm and 2 ¼ in. color transparencies of Steve McQueen from *The Cincinnati Kid* (1965), *Nevada Smith* (1966), *The Sand Pebbles* (1966) and other films. Very fine. **$200 – $300**







**180. No Lot.**

**181. Steve McQueen 35mm slides, transparency and contact sheets from *The Getaway*, *The Reivers* and other films.** Twelve (12) 35mm slides, 2 contact sheets featuring McQueen in *The Getaway, The Reivers*, *The Towering Inferno* and some off-set candids. Also includes a 4 x 5 in. color transparency of McQueen from *The Getaway* toting a shotgun. **$200 – $300**



**182. *Batman* TV series extensive archive of (70+) color transparencies & negatives, 2 ¼ in. & 4 x 5 in., covering leads & many guest stars.** (ABC-TV, 1966-1968) Archive of 70+ 2 ¼ in. color transparencies and negatives (four 4 x 5 in.) featuring on-set and candid shots of the *Batman* TV series regulars including Adam West, Burt Ward, Julie Newmar and Eartha Kitt as Catwoman, Cesar Romero as The Joker, Frank Gorshin as The Riddler, Victor Buono as King Tut, Vincent Price as Egghead, Anne Baxter as Olga, etc. Also includes numerous guest stars such as Zsa Zsa Gabor as Minerva, Grace Gaynor as Chickadee, Julie Gregg as Finella, Jill St. John as Molly, Carolyn Jones as Marsha, Queen of Diamonds, and many others. Very fine. **$600 – $800**

**183. The Beatles 15+ color transparencies and (3) vintage publicity photos.** 15+ 35mm and 2 ¼ in. transparencies of The Beatles spanning their early years through *Yellow Submarine*, *Sgt. Pepper's Lonely Hearts Club Band*, portrait with spiritual guru Maharishi Mahesh Yogi, Linda and Paul McCartney and many others. Includes 3 vintage publicity stills of Paul, The Beatles at Madame Tussauds and during the filming of *A Hard Day's Night*. Very good to Fine. **$600 – $800**



**184. No Lot.**

**185. Rock & Roll collection of (9) UK front-of-house lobby card sets, including *A Hard Day's Night*, *200 Motels* and *Woodstock*.** Original UK complete sets of (8) front-of-house lobby cards for (9) Rock 'n Roll films including *A Hard Day's Night* (missing 2 cards), *Woodstock*, *200 Motels*, *Ned Kelly*, *Mad Dogs & Englishmen*, *Alice's Restaurant*, *Hold On*, *Here We Go Round the Mulberry Bush* and *Finder's Keepers*. Very good to Fine. **$200 – $300**




**186. *Black Narcissus* original UK front-of-house lobby card set.** (Universal, 1947) Original UK complete set of (8) front-of-house lobby cards from the Oscar-winning Michael Powell and Emeric Pressburger film, *Black Narcissus* starring Deborah Kerr, Jean Simmons and Sabu. The film won two Oscars in 1948 for Best Art Direction-Set Direction, Color and Best Cinematography, Color. Fine; with handling. **$600 – $800**




**187. No Lot.**

**188. James Bond *Thunderball* original UK set of (8) front-of-house color lobby cards.** (UA, 1965) Original UK complete set of (8) front-of-house lobby cards from the James Bond film, *Thunderball*, featuring Sean Connery, Claudine Auger, Adolfo Celi, Luciana Paluzzi and others. Fine; with faint stress creases. **$600 – $800**






**189. James Bond *Dr. No* and *From Russia With Love* original UK 8-card front-of-house color lobby sets.** (UA, 1962 and 1963) Original UK complete sets of (8) front-of-house lobby cards for the James Bond films, *Dr. No* and *From Russia With Love*, featuring Sean Connery, Ursula Andress, Zena Marshall, Daniela Bianchi, Lotte Lenya and others. Good to Fair; with stress creases and handling. **$600 – $800**



**190. James Bond *Goldfinger* UK 8-card and *Casino Royale* U.S. 10-card color front-of-house color lobby sets.** (UA, 1964 and Columbia, 1967) Original UK complete set of (8) front-of-house lobby cards for the James Bond film, *Goldfinger*, and (10) U.S. front-of-house lobby cards for *Casino Royale* featuring Sean Connery, Honor Blackman, Shirley Eaton, David Niven, Orson Welles, Peter Sellers and others. Good to Very good; with faint stress creases. **$600 – $800**

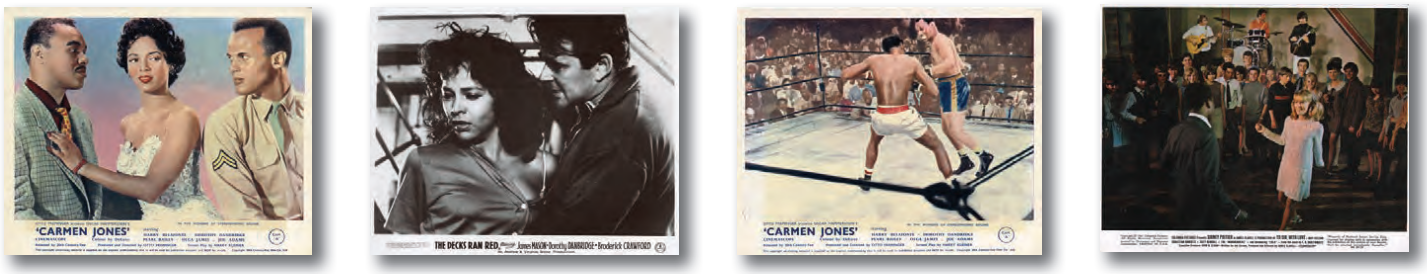
**191. No Lot.**



**192. Frank Capra collection of (15) UK front-of-house lobby cards for *Lost Horizon*, *It Happened One Night* and *It's a Wonderful Life*.** Collection of 15 original UK front-of-house lobby cards from Frank Capra films including *It's A Wonderful Life*, *It Happened One Night*, and *Lost Horizon*. Some feature hand-painted watercolor enhancement to the verso in order to lend additional detailing when backlit in the front-of-house display. Good to Very good. **$400 – $600**




**193. Classic stars collection of (4) UK front-of-house lobby card sets, *Ben-Hur*, *The Long Long Trailer*, *Some Like It Hot* and *Marilyn*.** Original UK sets of (8) front-of-house lobby cards from (4) films including *Ben-Hur*, *Some Like It Hot* (6 cards, missing two), *The Long, Long Trailer* and *Marilyn*. Very good to Fine; with handling and pinholes at corner tips. **$200 – $300**




**194. Collection of African-American (3) UK front-of-house color lobby card sets including *Carmen Jones*.** Original UK complete sets of (8) front-of-house lobby cards for (3) African-American films *Carmen Jones*, *The Decks Ran Red* and *To Sir, With Love*. Very good to Fine; with faint stress creases and handling. Very good to Fine. **$200 – $300**




**195. Classic comedy collection of (3) UK front-of-house lobby card sets for Marx Bros. and W.C. Fields films.** Original UK complete sets of (8) front-of-house lobby cards for (3) classic comedy films for Marx Bros. and W. C. Fields including *Never Give a Sucker an Even Break*, *A Day at the Races*, and *Go West*. *A Day at the Races* cards feature hand-painted watercolor enhancement to the verso in order to lend additional detailing when backlit in the front-of-house display. Good to Very good. **$200 – $300**




**196. Comic Book Superhero collection of (2) UK front-of-house lobby card sets, *Batman* and *Superman Flies Again*.** Original UK sets of (8) front-of-house lobby cards including Superman Flies Again (1954) and Batman (1966). Very good to Fine; with handling and slight surface paper loss to a few. **$200 – $300**

**197. Great Directors collection: Alfred Hitchcock & Orson Welles: 4 UK front-of-house lobby card sets including *The Lady Vanishes*.** Original UK complete sets of (8) front-of-house lobby cards for (4) films including *The Lady Vanishes* (original 1938 set), *Torn Curtain*, *Chimes at Midnight* and *Frenzy*. *The Lady Vanishes* cards feature hand-painted water-color enhancement to the verso in order to lend additional detailing when backlit in the front-of-house display. Very good to Fine. **$400 – $600**




**198. Jean-Luc Godard & Francois Truffaut collection of (4) UK front-of-house lobby card sets, including *Breathless*.** Original UK complete sets of (8) front-of-house lobby cards for (4) Jean-Luc Godard and Francois Truffaut films including *Breathless*, *A Woman Is A Woman* (7 cards, missing one), *Fahrenheit 451*, and *The Wild Child*. Good to Fine. **$200 – $300**




**199. David Lean collection of (4) UK front-of-house lobby card sets, including *Lawrence of Arabia*.** Original UK complete sets of (8) front-of-house lobby cards for (4) David Lean films including *Lawrence of Arabia*, *Doctor Zhivago* (8 of 16 cards), *The Bridge On the River Kwai*, and *Oliver Twist*. Very good to Fine. **$400 – $600**




**200. Pair of Michael Powell UK front-of-house lobby card sets for *The Red Shoes* and *Peeping Tom*.** Original UK sets of (8) front-of-house lobby cards for (2) Michael Powell films including *The Red Shoes* (7 cards) and *Peeping Tom*. Very good to Fine. **$600 – $800**












**201. Lon Chaney, Jr. horror collection of (3) UK front-of-house lobby card still sets, including *Son of Dracula*.** Original UK sets of (8) front-of-house lobby cards from (3) Lon Chaney, Jr. films including *Son of Dracula*, *Frankenstein Meets the Wolf Man*, and *Man-Made Monster*. Very good to Fine. **$200 – $300**










**202. Clint Eastwood collection of (20+) UK front-of-house lobby cards including *A Fistful of Dollars*.** Collection of 20+ original UK front-of-house lobby cards for Clint Eastwood films including *The Good, The Bad and The Ugly*, *A Fistful of Dollars*, *Play Misty for Me*, and *Coogan's Bluff*. Very good to Fine. **$400 – $600**










**203. Judy Garland UK front-of-house lobby card sets, *A Star Is Born* and *Easter Parade*.** Original UK complete set of (8) front-of-house lobby cards from (2) Judy Garland films including *A Star Is Born* and *Easter Parade*. Very good; with short edge tears to one and handling. **$200 – $300**









**204. Audrey Hepburn collection of (3) UK front-of-house color lobby card sets: *My Fair Lady*, *Charade* and *Two for the Road*.** Original UK complete sets of (8) front-of-house lobby cards for (3) Audrey Hepburn films including *Charade* (7 cards), *My Fair Lady*, and *Two For the Road*. Very good to Fine. **$200 – $300**









**205. Steve McQueen collection of (5) UK front-of-house lobby card sets, including *Bullitt*, *The Cincinnati Kid* and *The Great Escape*.** Original UK complete sets of (8) front-of-house lobby cards for (5) Steve McQueen films including *Bullitt*, *The Cincinnati Kid*, *The Great Escape*, *The War Lover* and *The Reivers*. Very good to Fine. **$200 – $300**



**206. Elvis Presley color transparencies and camera negatives from *Viva Las Vegas* and other films.** Four (4) color transparencies and three (3) camera negatives (4 x 5 in. and 8 x 10 in.) of Elvis Presley from *Speedway* (1960), *Viva Las Vegas* (1964) and other films as well as publicity portraits. Fine; with smudging. **$400 – $600**




**207. Elvis Presley collection of (9) window-card posters including *Jailhouse Rock*, *Loving You*, and *King Creole*.** (MGM/ Paramount, 1957-64) 14" x 22" Window-Card posters (9) for Elvis Presley films: *Jailhouse Rock; Loving You; King Creole; G.I. Blues; Flaming Star; Follow That Dream; Girls! Girls! Girls!; It Happened at the World's Fair;* and *Roustabout*. Condition varies, four show some border trimming, some with occasional marginal staining, generally Good to Fine. **$300 – $500**




**208. Elvis Presley collection of (10) window-card posters including *Viva, Las Vegas!* , *Kid Galahad*, and *Blue Hawaii*.** (MGM/ Paramount/ United Artists, 1961-66) 14" x 22" Window-Card posters (10) for Elvis Presley films: *Blue Hawaii; Kid Galahad; Follow That Dream; Girls! Girls! Girls!; Fun in Acapulco; Kissin' Cousins; Viva, Las Vegas; Harum Scarum; Frankie and Johnny;* and *Paradise- Hawaiian Style.* Condition varies, two show some border trimming, some with occasional marginal staining, generally Good to Fine. **$300 – $500**




**209. Elvis Presley collection of (6) UK front-of-house lobby card sets, including *Love Me Tender*.** Original UK sets of (8) front-of-house lobby cards for (6) Elvis Presley films including *Love Me Tender* (missing 1 card), *Frankie and Johnny*, *It Happened At the World's Fair*, *Roustabout*, *Flaming Star*, and *Follow That Dream*. Very good to Fine. **$200 – $300**




**210. Vincent Price collection of (3) UK front-of-house lobby card sets, *The Fall of the House of Usher*, *Comedy of Terrors* and *Tales of Terror*.** Original UK sets of (8) front-of-house lobby cards from (3) Vincent Price films including *The Fall of the House of Usher*, *Comedy of Terrors* and *Tales of Terror*. Very good to Fine; with handling and pinholes at corner tips. **$200 – $300**







**211. Frank Sinatra collection of (4) UK front-of-house color lobby card sets.** Original UK complete sets of (8) front-of-house lobby cards for four (4) Frank Sinatra films including *Come Blow Your Horn*, *The Naked Runner*, *Dirty Dingus Magee* and *The Detective*. Very good to Fine; with handling. **$200 – $300**






**212. Elizabeth Taylor collection of (5) UK front-of-house color lobby card sets, including *Cleopatra* and *BUtterfield 8*.** Original UK complete sets of (8) front-of-house lobby cards for five (5) Elizabeth Taylor films including *BUtterfield 8*, *The V.I.P.s*, *Cleopatra*, *The Taming of the Shrew* and *Zee & Co.* (*X, Y and Zee*). Very good to Fine; with handling. **$200 – $300**







**213. John Wayne/Western collection of (50+) UK front-of-house color lobby cards, including *She Wore a Yellow Ribbon*.** Collection of 50+ UK front-of-house color lobby cards for John Wayne western films including *She Wore a Yellow Ribbon*, *Legend of the Lost*, *The Sons of Katie Elder*, *El Dorado*, *Big Jake*, *The War Wagon*, *True Grit*, and *McLintock!* Very good to Fine. **$200 – $300**







**214. John Wayne/non-Western collection of (6) UK front-of-house color & (1) B&W lobby card sets.** Original UK complete sets of (8) front-of-house lobby cards for (7) John Wayne non-western films including *The Magnificent Showman*, *The Green Berets*, *Blood Alley*, *The Conqueror*, *Hellfighters*, *Donovan's Reef*, and *In Harm's Way*. Very good to Fine; with faint stress creases and handling. Very good to Fine. **$200 – $300**








**215. Raquel Welch, Brigitte Bardot & Sophia Loren collection of (7) UK front-of-house lobby card sets, including *And God Created Woman*.** Original UK complete sets of (8) front-of-house lobby cards for (7) Raquel Welch, Brigitte Bardot and Sophia Loren films including *And God Created Woman* (missing 2 cards), *Come Dance With Me*, *It Started in Naples*, *A Countess from Hong Kong*, *One Million Years B.C.*, *Fantastic Voyage*, and *Fathom*. Good to Fine. **$200 – $300**




**216.** ***Dracula*** **group of (7) original UK front-of-house stills.** Collection of (7) original UK front-of-house lobby cards from *Dracula* and featuring hand-painted watercolor enhancement to the verso in order to lend additional detailing when backlit in the front-of-house display. Good; with some chipping and edge tears, slight corner creasing. **$400 – $600**




**217.** ***Dr. Jekyll and Mr. Hyde*** **original Title-Card for the 1941 version.** (MGM, 1941) Though Spencer Tracy was really just adequate in the title role, it was the ladies who stole the show in this version of the oft-filmed horror tale, especially Ingrid Bergman in a precursor to her similar character in Hitchcock's *Notorious*.Very Good overall, with bumping to corners, pinholes, and very light soiling. **$200 – $300**




**218.** ***Frankenstein*** **collection of (13) UK front-of-house stills from 1930s releases.** Collection of 13 original UK front-of-house lobby cards from *Frankenstein* (1930s releases) and featuring hand-painted watercolor enhancement to the verso in order to lend additional detailing when backlit in the front-of-house display. Good; with some chipping and edge tears, slight corner creasing. **$400 – $600**




**219.** ***Gammera the Invincible*** **original US lobby card set of (8).** (World Entertainment, 1966) Mint set of (8) 11" x 14" U.S. lobby cards. Valiant attempt on the part of Daiei Studio (second-runner in Japan to legendary Toho) to cash in on their competitor's huge success with their "Godzilla" franchise. **$200 – $300**




**220.** ***Gone With the Wind*** **original and reissue UK front-of-house color lobby card sets.** (MGM, 1939 and 1947 re-release) Original UK complete sets of (8) front-of-house lobby cards for the original 1939 and 1947 re-release of *Gone With the Wind*. Good to Very good; with faint stress creases and handling, the original set exhibits toning and surface paper loss at corners. **$200 – $300**



**221. *Grand Prix* 15 card 8 x 10 color lobby set featuring Formula racing cars.** (MGM, 1966) Considered by automobile racing enthusiasts as one of the most authentic studio films on the subject. Mint condition 15-card color lobby set printed in the U.K. for both U.S. and international display. Though in the smaller 8" x 10" size, both the printing color and the range of racing images are far superior to larger format materials for this classic John Frankenheimer film. Card #3 is absent, as this was originally a 16-card set. **$200 – $300**




**222. *I Wanted Wings* portrait lobby card of Veronica Lake's first featured film role.** (Paramount, 1941) After several uncredited bit appearances, pint-sized blonde bombshell Veronica Lake was given the big build-up by Paramount in their wartime and crime/suspense films of the 1940's. Near-mint save for one minor background rub. **$200 – $300**



**223. *Jason and the Argonauts* complete set of (10) color stills.** (Columbia, 1963) Complete 10-card color still set of 8" x 10" lobby cards, which contains several scenes far superior to more common publicity material for this remarkable Ray Harryhausen fantasy film. Unused, virtually Mint condition. **$200 – $300**




**224. *King Kong* collection of (9) UK front-of-house stills from 1947 and ca. 1960.** Collection of 9 original UK front-of-house lobby cards from King Kong (1947 and ca. 1960 re-releases) some featuring Mario Larrinaga artwork designs. Good; with handling and corner creasing. **$200 – $300**




**225. *The Man from U.N.C.L.E.* collection of (3) U.K. front-of-house color lobby card sets.** (NBC-TV, 1964-1968) Collection of (3) sets of UK front-of-house lobby cards (one set is missing 2 cards; otherwise complete) for *The Man from U.N.C.L.E.* featuring Robert Vaughn, David McCallum and many others. Fine; with handling. **$200 – $300**



**226. *Lawrence of Arabia* complete set of (12) deluxe roadshow lobby cards.** (Columbia, 1962) Certain epic and highly-publicized films were given special reserved-seat advance screenings referred to as "Roadshow", and unique display materials were often created for them that did not carry over to their regular theatrical releases. This richly colored, gloss print set of twelve 11" x 14" lobby cards with no credits for David Lean's masterpiece *Lawrence of Arabia* is just that, an exceedingly rare and special artifact for a most significant film. A few scattered pinholes, Very Fine condition overall. Note: we have only previously seen one complete set of 12 for this release, and a handful of individual loose cards. **$600 – $800**




**227. *Mutiny on the Bounty* near-mint original Lobby Card.** (MGM, 1935) Virtually mint, unrestored original release 11" x 14" lobby card showing a confrontation between Clark Gable and Charles Laughton. **$200 – $300**




**228. *National Velvet* original lobby card of Elizabeth Taylor in racing silks.** (MGM, 1944) A very young (and undersized for her age) Elizabeth Taylor spent several months gaining weight and strength (including "chest enlargement exercises") to make herself marketable for this strenuous equestrian role, her first starring appearance at just age 11. Arguably best card in the set, depicting Taylor posing as a male jockey in the racing silks recently auctioned by this auction house in the first Debbie Reynolds costume sale. **$200 – $300**




**229. *Planet of the Apes* collection of (35) UK front-of-house lobby cards from all five films in the original series.** Collection of 35+ original UK front-of-house lobby cards from all five films in the *Planet of the Apes* series including *Planet of the Apes* (7 cards), *Beneath the Planet of the Apes* (6 cards), *Escape from the Planet of the Apes*, *Battle for the Planet of the Apes* and *Conquest of the Planet of the Apes*. Very good to Fine. **$200 – $300**




**230.** ***Singin' in the Rain*** **set of (9) deluxe lobby cards in original printed sleeve.** (MGM, 1952) Special 11" x 14" deluxe glossy color lobby card set of 9 (originally 10, missing only one of the least significant scenes) all of which are different from, and superior to, the regular flat-paper lobby cards for this film. Included are (5) vertical-format portraits which are arguably the best material of any size for this most important of Hollywood musicals. Unused, virtually mint condition in original studio-printed sleeve. **$600 – $800**




**231.** ***Stairway to Heaven*** **(aka** ***A Matter of Life and Death*****) original UK front-of-house lobby card set.** (Universal, 1946) Original UK complete set of (8) front-of-house lobby cards from the acclaimed Michael Powell and Emeric Pressburger film, *Stairway to Heaven* (original title *A Matter of Life and Death*) starring David Niven, Kim Hunter and Roger Livesey. Very good; with handling. **$600 – $800**




**232.** ***The War of the Worlds*** **and** ***The Day the Earth Stood Still*** **original UK front-of-house lobby cards (9).** Original UK set of (8) front-of-house lobby cards from *The War of the Worlds.* Fine. Includes (1) *The Day the Earth Stood Still* card. Good; with toning and chip at right center margin. **$200 – $300**




**233.** ***Willie Wonka and the Chocolate Factory*** **complete original French 12-card lobby set for the 1971 version.** (Paramount, 1971) French 9" x 11", 12-card full-color lobby display set in original printed wrapper. Features many scenes superior to any found in US publicity material from the time. Unused, virtually Mint condition. **$200 – $300**



**234. *The Wizard of Oz* R49 UK front-of-house color lobby card set.** (MGM, 1949 re-release) Original UK complete set of (8) front-of-house lobby cards for the 1949 re-release of *The Wizard of Oz*. Very good to Fine; with faint stress creases and handling. **$600 – $800**




**235. Stanley Kubrick collection of UK front-of-house color lobby cards from (4) films, including *Lolita*.** Original UK sets of (8) front-of-house lobby cards for four (4) Stanley Kubrick films including *Lolita*, *2001: A Space Odyssey* (2 cards only, missing 6), *A Clockwork Orange* and *Barry Lyndon*. Very good to Fine; with handling. **$200 – $300**

**236. Gay & Lesbian and Exploitation collection of (6) UK front-of-house lobby card sets, including *Midnight Cowboy*, *Beyond the Valley of the Dolls*.** Original UK complete sets of (8) front-of-house lobby cards for (6) lesbian and exploitation films including *Midnight Cowboy* (7 cards), *Entertaining Mr. Sloane*, *The Fox*, *The Loudest Whisper*, Russ Meyer's *Cherry Harry & Raquel* and *Beyond the Valley of the Dolls*. Very good to Fine. **$200 – $300**







**237. Hammer film collection of (6) full & partial UK front-of-house lobby card sets, including *Horror of Dracula* and *Frankenstein Created Woman*.** Original UK full and partial sets of front-of-house lobby cards from (6) Hammer films including *Horror of Dracula*, *Kiss of the Vampire*, *She*, *Quartermass and the Pit*, *Frankenstein Must Be Destroyed*, and *Frankenstein Created Woman*. Very good to Fine; with handling and pinholes at corner tips. **$200 – $300**




**238. 1960s Horror & Sci-Fi collection of (5) UK front-of-house lobby card sets, including *The Day of the Triffids* and *Ebirah*.** Original UK sets of (8) front-of-house lobby cards from (5) horror and sci-fi films including *Ebirah*, *Blood and Sand*, *The Day of the Triffids*, *First Spaceship On Venus*, and *The Brides of Fu Manchu*. Very good to Fine; with handling. **$200 – $300**










**239. 1950s Horror & Sci-Fi collection of (5) UK front-of-house lobby card sets, including *Eyes Without a Face* and *Not of This Earth*.** Original UK sets of (8) front-of-house lobby cards from (5) films including *Eyes Without a Face* (6 original cards + 1 re-release), *Fiend Without a Face*, *Not of This Earth*, *The Brain Eaters*, and *Frankenstein's Daughter*. Very good to Fine; with handling and pinholes at corner tips. **$200 – $300**










**240. Classic M-G-M musicals pair of UK front-of-house lobby card sets, *Singin' in the Rain* and *On the Town*.** Original UK complete set of (8) front-of-house lobby cards from (2) classic M-G-M musical films including *Singin' in the Rain* and *On the Town*. Very good to Fine; with slight creasing and handling. **$300 – $500**






**241. Rat Pack collection of (4) UK front-of-house color lobby card sets, including *Ocean's Eleven*.** Original UK complete sets of (8) front-of-house lobby cards for four (4) Rat Pack films including *Ocean's Eleven*, *Robin and the 7 Hoods*, *4 for Texas* and *Salt and Pepper*. Very good to Fine; with handling. **$200 – $300**










**242. Surfing & Beach collection of (30+) UK front-of-house lobby cards, including *Ride the Wild Surf* and *Beach Party*.** Collection of 30+ original UK front-of-house lobby cards for surfing and beach films including *Beach Party*, *Bikini Beach*, *Ride the Wild Surf*, and *Endless Summer*. Very good to Fine. **$200 – $300**








**243. UK films collection of (7) UK front-of-house lobby card sets, including *The Man in the White Suit* and *Darling*.** Original UK complete sets of (8) front-of-house lobby cards for (7) UK films including *The Man in the White Suit*, *Darling*, *Ulysses*, *Alfie*, *Georgy Girl*, *Tom Jones* and *Beat Girl*. Very good to Fine; with handling and one with pinholes at corner tips. **$300 – $500**






**244. Great UK films collection of (7) UK front-of-house lobby card sets, including *Kes* and *Chitty Chitty Bang Bang*.** Original UK complete sets of (8) front-of-house lobby cards for (7) UK films including *Kes*, *Chitty Chitty Bang Bang*, *Monty Python's And Now for Something Completely Different*, *Savage Messiah*, *Sapphire*, *O Lucky Man*, and *Billy Budd*. Very good to Fine. **$200 – $300**







**245. Swinging Sixties spy lot of (4) U.K. front-of-house color lobby sets including *The Ipcress File*.** Original UK complete sets of (8) front-of-house lobby cards for four (4) 1960s spy dramas and spoofs including *The Ipcress File*, *The Spy with a Cold Nose*, *Our Man Flint* and *Murderer's Row*, featuring Michael Caine, James Coburn, Dean Martin, Ann-Margret, Daliah Lavi, and many others. Fine; with handling. **$200 – $300**








**246. Collection of 1960s films (4) UK front-of-house lobby card sets, including *Blow-Up* and *Butch Cassidy and the Sundance Kid*.** Original UK complete set of (8) front-of-house lobby cards from 1960s films including *Blow-Up*, *The Pink Panther*, *Butch Cassidy and the Sundance Kid* and *Bonnie and Clyde*. Very good to Fine. **$200 – $300**




**247. Mabel Normand "stock" one-sheet poster, ca. 1915.** Stone-litho one-sheet poster printed by Hennegan Co. of Cincinnati, slightly trimmed to 26 ¾" x 39" and kraft-paper backed by the original poster exchange for durability in use. Referred to in the trade as a "stock" design because it depicts just a performer (in this case silent comedienne Mabel Normand) rather than a specific film, so it can be displayed for any of the performer's various titles. Likely from the period 1915 to 1920 based upon the Art Nouveau design and execution, and this being Normand's height of popularity. Condition is Good only, with folds and tears, though essentially intact and complete. **$200 – $300**

**248. Bowery Boys collection of (10) 1-sheet posters.** (Various, 1947-58) 27" x 41" one-sheet posters (10) for: *News Hounds; Jalopy; Loose in London; Clipped Wings; High Society; Crashing Las Vegas; Fighting Trouble; Looking for Danger; Up in Smoke;* and *In the Money*, all featuring one or more of the Bowery Boys. Condition varies, a few have losses and separations, overall Very Good to Fine. **$200 – $300**



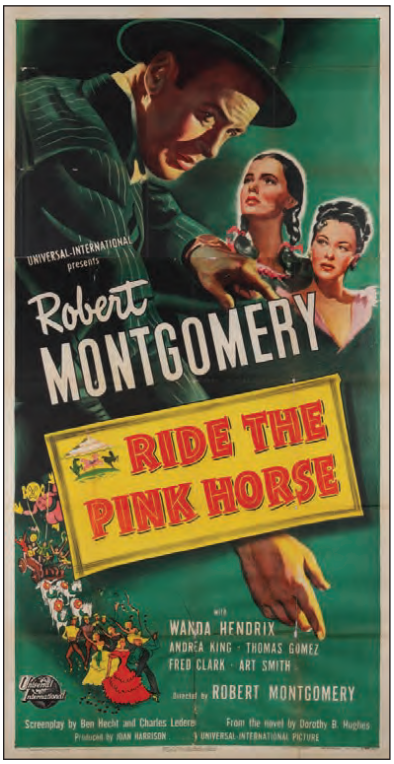




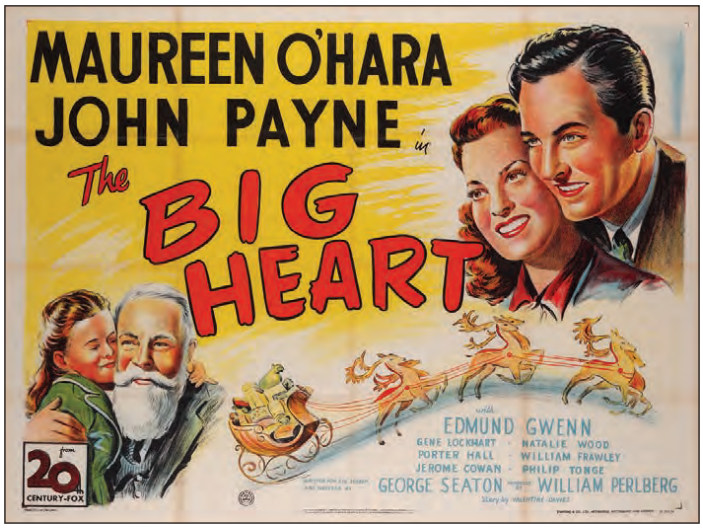





**249. *Gilda* original near-mint linen-backed Style 'B' one-sheet poster.** (Columbia, 1946) Long considered one of the single greatest U.S. film posters of all time, not only for the Film Noir and Femme Fatale genres, but across the spectrum of design and execution in the world of American film publicity. It's no small bonus that this exceptional and very sexy design also represents one of the truly great titles in the American Film Noir canon. Only a handful of this rare and desirable style have ever surfaced and changed hands in the history of film poster collecting, and at least a few of them had significant condition issues, i.e. trimmed borders, masonite-mounted, or color fading. This example suffered from none of these, having shown only minor normal age and handling for a poster of its vintage, and the original color saturation here is breathtaking. Only traces of retouching to folds and a clean internal tear are detectible in this archivally linen-backed treasure which presents itself now as virtually perfect, making this one of, if not the, finest examples extant of a legendary poster classic. Very Fine to Near Mint. **$30,000 – $50,000**




**250.** ***Ride the Pink Horse*** **original U.S. 3-sheet poster for the 1947 Film Noir classic.** (Universal, 1947) Folded 41" x 81" 3-sheet poster for one of the best of the many lesser-known Film Noir classic titles from the golden age of this Genre. Rivals *Lady in the Lake* as Robert Montgomery's finest film work, and features remarkable turns by character Thomas Gomez and ingénue Wanda Hendrix. Normal wear and chipping at folds for a large unrestored poster of this age, Very Good. **$200 – $300**




**252.** ***The Big Heart*** **(*Miracle on 34th Street*) British Quad.** (TCF, 1947) British Quad, 30 x 40 in., folded and unrestored. Fine; with toning along margins, and lower folds, several 2 in. tears at the lower margin. **$400 – $600**




**253.** ***Easter Parade*** **original U.S. half-sheet poster.** (MGM, 1948) 22" x 28" U.S. style 'B' half-sheet poster on archival paper backing. Nicely designed and arranged combination of artwork and photo portraits make this one of the most pleasing original posters for this significant musical starring Judy Garland and Fred Astaire. Never folded before backing, so there is a minimum of retouching to this Fine example. **$300 – $500**




**251.** ***Cry of the City*** **three-sheet poster.** (TCF, 1948) Three-sheet poster. On linen, with a minimum of professional retouching, Very fine. **$500 – $700**




**254.** ***The Red Shoes*** **French 1-panel "Grande-Format" on linen.** (Rank Film, 1948/ R'55) 47" x 63" French "grande-format" stone-litho poster for the most famous and popular of the many fine films created by the British team of Michael Powell and Emeric Pressburger, as well as one of the great films to depict the rarified world of the Ballet. Artwork and the stone-lithography used for this release make this one of the most attractive posters for this film. Fine on linen with moderate retouching. **$800 – $1,200**













**255. Film Noir collection of (5) 1-sheet posters for 1950's classic titles including *Kiss Me Deadly* and *Narrow Margin*.** (Various, 1950-55) 27" x 41" one-sheet posters (5) for true classics of the Film Noir genre: *Union Station; Narrow Margin; I, The Jury; Pushover;* and *Kiss Me Deadly.* Condition varies, overall Very Good to Excellent. **$300 – $500**













**256. Film Noir collection of (5) 1-sheet posters including *Pickup on South Street*.** (Various, 1950-55) 27" x 41" one-sheet posters (5) for classic 1950's Noir films: *Dark City; Kansas City Confidential; The Blue Gardenia; Pickup on South Street;* and *The Big Combo.* Condition varies, overall Very Good to Fine. **$200 – $300**




**257. *Lady from Shanghai* original U.S. one-sheet poster on linen.** (Columbia, 1947) Arguably the most deliriously sensual, moody, confusing, and ultimately rewarding film directed by Orson Welles, and the only one he made with Rita Hayworth during their brief tempestuous marriage. Whether she went blonde for the role, or just for him is anyone's guess at this point, but it was a remarkable look for her, and quite a shock to her traditional fans. This highly sexualized design (considering the power of the Production Code at this time), both for image and for its seductive caption, is without question the only other truly great Rita Hayworth U.S. poster to rival the legendary 'B' style Gilda one-sheet, offered elsewhere in this same auction. This is a lovely example of this scarce poster, showing only minimal retouching to minor fold and junction wear, Very Fine. **$8,000 – $10,000**




**258. *The Man from Planet X* near-mint original U.S. insert poster.** (United Artists, 1951) Legendary, haunting Edgar G. Ulmer directed classic of 1950's science-fiction, and one of the most difficult titles from the genre to find original release material. Once lightly folded with no other apparent wear, this beautiful example has been archivally flattened without backing, leaving it virtually unused in appearance. Very Fine +. **$2,000 – $3,000**













**259. 1950's Historical Epic collection of (3) 1-sheet posters, (9) deluxe lobby cards, and (1) program.** (Various, 1951-54) 27" x 41" one-sheet posters (3) for: *David and Bathsheba, Knights of the Round Table;* and *Prince Valiant*; plus for *Scaramouche*, (9) deluxe color glossy 11" x 14" lobby cards with printed sleeve, and 16pp illustrated program. Generally Fine to Excellent overall. **$200 – $300**

**260. 1950's lot of ephemera for *An American in Paris, Gigi,* and *White Christmas*, together with 1-sheet posters by Kapralik for *Silk Stockings* and *Don't Go Near the Water*.** (Various, 1951-57) 27" x 41" one-sheet posters (2) for: *Don't Go Near the Water* and *Silk Stockings*, both designed by Jacques Kapralik; (6) lobby cards plus special program for *An American in Paris;* illustrated program for *Gigi;* and (8) publicity stills for *White Christmas* and *Silk Stockings.* Condition varies, overall Very Good to Excellent. **$200 – $300**













**261. Roy Rogers collection of (3) 1-sheet posters including *Son of Paleface* and *Pals of the Golden West*.** (Various, 1951-52) 27" x 41" one-sheet posters (3) for: *South of Caliente; Pals of the Golden West;* and *Son of Paleface.* Condition varies, overall Very Good to Excellent. **$200 – $300**

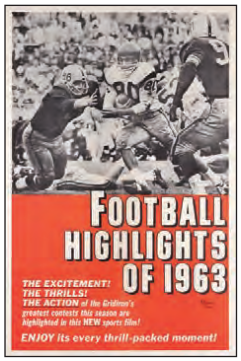


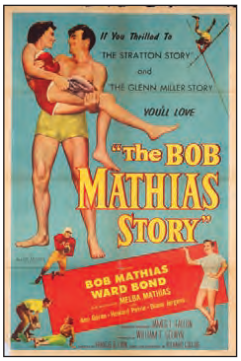






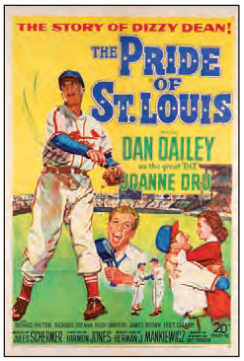

**262. Sports Films collection of (7) 1-sheet posters, including *Roogie's Bump*.** (Various, 1952-63) 27" x 41" one-sheet posters (7) for: *Pride of St. Louis; Rose Bowl Story; Crazylegs; Roogie's Bump; Bob Mathias Story; Football Highlights of 1961;* and *Football Highlights of 1963*. Generally Very Good to Excellent overall. **$200 – $300**





















**263. Three Stooges and Abbott and Costello collection of (4) 1-sheet posters.** (Various, 1952-65) 27" x 41" one-sheet posters (4) for: *Abbott and Costello Lost in Alaska; Abbott and Costello Meet the Keystone Cops; Stop! Look! And Laugh!;* and *The Outlaws is Coming.* Generally Very Good to Excellent overall. **$200 – $300**













**264. Great director collection of (5) 1-sheet posters, including *The Bad and the Beautiful*.** (Various, 1952-64) 27" x 41" one-sheet posters (5) for: *The Lusty Men* (Nicholas Ray); *Park Row* (Sam Fuller); *The Bad and the Beautiful* (Vincente Minnelli); *Naked Dawn* (Edgar G. Ulmer); and *A Distant Trumpet* (Raoul Walsh). Condition varies, a few have losses and separations, overall Very Good to Fine. **$200 – $300**













**265. Dean Martin and Jerry Lewis collection of (7) 1-sheet posters, including *The Caddy*.** (Various, 1952-58) 27" x 41" one-sheet posters (7) for: *Jumping Jacks; Scared Stiff; The Caddy; Living It Up; Pardners; Hollywood or Bust;* and 1958 combo-reissue of *Jumping Jacks* and *Scared Stiff.* All feature Dean Martin and Jerry Lewis together. Condition varies, overall Very Good to Excellent. **$300 – $500**













**266. 1950's Classic Crime collection of (10) 1-sheet posters including *Shack Out on 101*.** (Various, 1952-57) 27" x 41" one-sheet posters (10) for: *Captive City; Murder Without Tears; Miami Story; Security Risk; Gang-Busters; Cell 2455 Death Row; Shack Out on 101; Crime in the Streets; Portland Expose;* and *Plunder Road.* Condition varies, overall Very Good to Excellent. **$200 – $300**













**267. 1950's Female Sex-Symbol collection of (7) 1-sheet posters including Rita Hayworth and Yvonne de Carlo.** (Various, 1952-56) 27" x 41" one-sheet posters (7) for: *Montana Belle; Tropic Zone; Miss Sadie Thompson; Playgirl; Shotgun; Son of Sinbad;* and *Gunslinger.* Includes Jane Russell, Rhonda Fleming, Rita Hayworth, Shelly Winters, Beverly Garland, Lili St. Cyr, and Yvonne de Carlo. Condition varies, overall Fine to Excellent. **$200 – $300**












**268. Marilyn Monroe, Jayne Mansfield, and Mamie van Doren collection of (9) 1-sheet posters and (4) stills.** (Various, 1952-56) Gelatin-silver prints (4) from *Kiss Them for Me;* together with 27" x 41" one-sheet posters (9) for: *We're Not Married; O'Henry's Full House; Will Success Spoil Rock Hunter?; Girls Town; The sheriff of Fractured Jaw; Private Lives of Adam and Eve; Platinum High School; The Misfits;* and *Kiss Me, Stupid*. Some have minor losses or stains, overall Very Good to Very Fine. **$300 – $500**





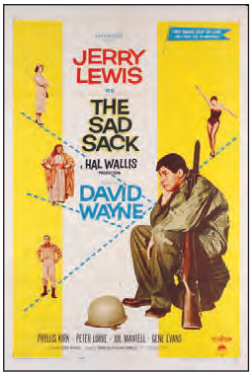







**269. 1950's Female exploitation collection of (8) 1-sheet posters including *Man Crazy* and *The Cat Girl*.** (Various, 1952-58) 27" x 41" one-sheet posters (8) for: *Untamed Women; Captive Women; Man-Crazy; Women's Prison; The Night Runner; The Tijuana Story; The Cat Girl;* and *Money, Women, and Guns.* Condition varies, overall Very Good to Excellent. **$200 – $300**










**270. Jerry Lewis collection of (7) 1-sheet posters, including *Rock-A-Bye Baby*.** (Paramount, 1952-65) 27" x 41" one-sheet posters (7) for: *Jumping Jacks; Sad Sack; Rock-A-Bye Baby; Visit to a Small Planet; Who's Minding the Store; The Patsy;* and *Disorderly Orderly.* Condition varies, overall Very Good to Excellent. **$200 – $300**




**271. *Singin' in the Rain* original 14" x 22" U.S. Window Card poster.** (MGM, 1952) Arguably the finest artwork on any poster from this film, depicting stars Debbie Reynolds, Gene Kelly, and Donald O'Connor in full raingear, dancing under their green umbrella. Very light soiling and handling with a faint horizontal wrinkles through titles (though luckily neither folded nor trimmed as this format often is). Entirely unrestored, generally Very Good condition. **$600 – $800**

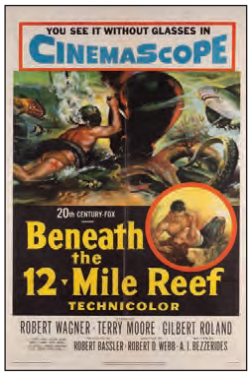
**272. No Lot**










**273. Underwater Diving collection of (5) 1-sheet posters, including *Chasing the Sun*.** (Various, 1953-56) 27" x 41" one-sheet posters (5) for: *City Beneath the Sea; Beneath the 12-Mile Reef; Sharkfighters; Chasing the Sun;* and *Deep Adventure.* All feature helmet, scuba, or snorkel underwater diving. Very Good to Excellent overall. **$200 – $300**













**274. Westerns by great directors collection of (6) 1-sheet posters, including *Naked Spur*.** (Various, 1953-62) 27" x 41" one-sheet posters (5) for: *Naked Spur, Far Country,* and *Winchester '73* (R'58) all 3 by Anthony Mann; *Ride Lonesome* (Budd Boetticher); *Deadly Companions, Ride the High Country* (both by Sam Peckinpah). Fine to Near Mint condition. **$200 – $300**




**275. *Shane* original-release linen-backed 1-sheet poster.** (Paramount, 1953) Both film historians and fans alike consider this to be one of the absolute finest films about the settling of the American West. Not only Alan Ladd's most indelible screen character and performance, but that of virtually every supporting role as well, especially Brandon de Wilde as the boy, and Jack Palance as the baddest black-hat gunslinger who ever drew on an innocent farmer. This is a beautiful example of a relatively rare and increasingly collectible poster, showing only minor retouching in the linen-backing process. Very Fine. **$600 – $800**













**276. Doris Day collection of (10) 1-sheet posters including *That Touch of Mink*.** (Various, 1953-68) 27" x 41" one-sheet posters (10) for: *April in Paris; Teacher's Pet; Tunnel of Love; Please Don't Eat the Daisies; Midnight Lace; That Touch of Mink; The Thrill of it All; Move Over, Darling; Send Me No Flowers;* and *The Ballad of Josie.* All feature Doris Day. Condition varies, overall Very Good to Excellent. **$200 – $300**













**277. Douglas Sirk classic melodrama collection of (6) 1-sheet posters, including *Written on the Wind* and *Imitation of Life*.** (Universal, 1953-59) 27" x 41" one-sheet posters (6) for most of the 1950's classic melodrama films of director Douglas Sirk: *All I Desire; Magnificent Obsession; All That Heaven Allows; Written on the Wind; Tarnished Angels;* and *Imitation of Life.* Some have minor losses or stains, overall Very Good to Very Fine. **$200 – $300**

**278. Science-Fiction collection of (7) 1-sheet posters, including *Conquest of Space* and *The Space Children*.** (Various, 1953-65) 27" x 41" one-sheet posters (7) for Science-Fiction themed films: *Spaceways; Conquest of Space; The Space Children; The H-Man; The Mysterians; Invasion of the Star Creatures;* and *Atragon*. Condition varies, overall Fine to Excellent. **$200 – $300**










**279. Elizabeth Taylor collection of (5) 1-sheet posters including *Raintree County*.** (Various, 1953-65) 27" x 41" one-sheet posters (5) for: *The Girl Who Had Everything; Rhapsody; Raintree County; Suddenly Last Summer;* and *The Sandpipers*. All feature Elizabeth Taylor. Condition varies, overall Very Good to Excellent. **$200 – $300**







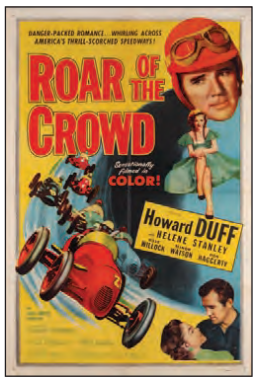



**280. Car Racing collection of (6) 1-sheet posters including *Road Racers*.** (Various, 1953-68) 27" x 41" one-sheet posters (6) for: *Roar of the Crowd; Johnny Dark; Road Racers; The Sound of Speed; The Road Hustlers;* and *Wild Racers*. Condition varies, overall Very Good to Excellent. **$200 – $300**





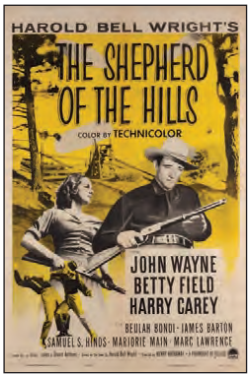





**281. John Wayne 1950's collection of (7) 1-sheet posters including *Trouble Along the Way* .** (Various, 1953-58) 27" x 41" one-sheet posters (7) for: *Trouble Along the Way; Reap the Wild Wind* (R'54); *Shepherd of the Hills* (R'55); *Wings of Eagles; Jet Pilot; Legend of the Lost;* and *The Barbarian and the Geisha*. Condition varies, one with minor staining, overall Very Good to Excellent. **$200 – $300**










**282. 1950's 3-D collection of (5) 1-sheet posters including *The Mad Magician*.** (Various, 1953-54) 27" x 41" one-sheet posters (5) for: *Sangaree* (with extra unattached banner); *The Stranger Wore a Gun; Second Chance; Money From Home;* and *The Mad Magician*. Some have minor losses, overall Very Good to Very Fine. **$200 – $300**





















**283. Alfred Hitchcock collection of (5) 1-sheet posters including the 1956 *The Man Who Knew Too Much*.** (Various, 1953-69) 27" x 41" one-sheet posters (5) for Alfred Hitchcock films of the 1950's and 60's: *I Confess; The Man Who Knew Too Much* (original, plus R'63 combo with *The Trouble With Harry*); *Marnie;* and *Topaz*. Condition varies, overall Very Good to Excellent. **$200 – $300**













**284. African-American performers collection of (5) 1-sheet posters, including the Harlem Globetrotters in *Go, Man, Go!* .** (Various, 1954-69) 27" x 41" one-sheet posters (5) for: *Go, Man, Go!; Island in the Sun; Pressure Point; Lilies of the Field;* and *100 Rifles*. Performers include Jim Brown, Sidney Poitier, Dorothy Dandridge, Harry Belafonte, and The Harlem Globetrotters. Generally Very Good to Excellent overall. **$200 – $300**







**285. Dorothy Dandridge pair of (2) 1-sheet posters: *Carmen Jones* with *Porgy and Bess*.** (TCF, 1954/ Columbia, 1959) 27" x 41" one-sheet posters (2) for: *Carmen Jones* (designed by Saul Bass) and *Porgy and Bess,* both starring legendary African-American actress Dorothy Dandridge. Both in Fine condition with minor handling. **$300 – $500**













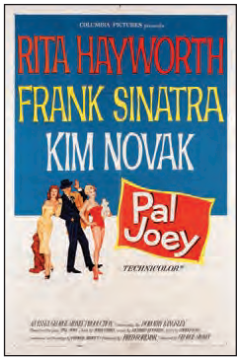
**286. Rock Hudson collection of (7) 1-sheet posters including *Taza, Son of Cochise*.** (Various, 1954-65) 27" x 41" one-sheet posters (7) for: *Taza, Son of Cochise; One Desire; Battle Hymn; Pillow Talk; Twilight for the Gods; Strange Bedfellows;* and *A Very Special Favor.* All feature Rock Hudson. Condition varies, some have losses, stains, and separations, overall Good to Very Fine. **$200 – $300**










**287. Frank Sinatra collection of (7) 1-sheet posters for films of the 1950's.** (Various, 1954-65) 27" x 41" one-sheet posters (7) for: *Suddenly; The Tender Trap; Johnny Concho; The Pride and the Passion; Pal Joey; Kings Go Forth;* and *Never So Few.* All feature Frank Sinatra. Condition varies, some have losses, stains, and separations, overall Good to Very Fine. **$200 – $300**

**288. Frank Sinatra collection of (7) 1-sheet posters for films from 1958-1970 .** (Various, 1954-65) 27" x 41" one-sheet posters (7) for: *Some Came Running; A Hole in the Head; Sergeants 3; Come Blow Your Horn; Robin and the 7 Hoods; Marriage on the Rocks;* and *Dirty Dingus McGee.* All feature Frank Sinatra. Condition varies, overall Fine to Excellent. **$200 – $300**



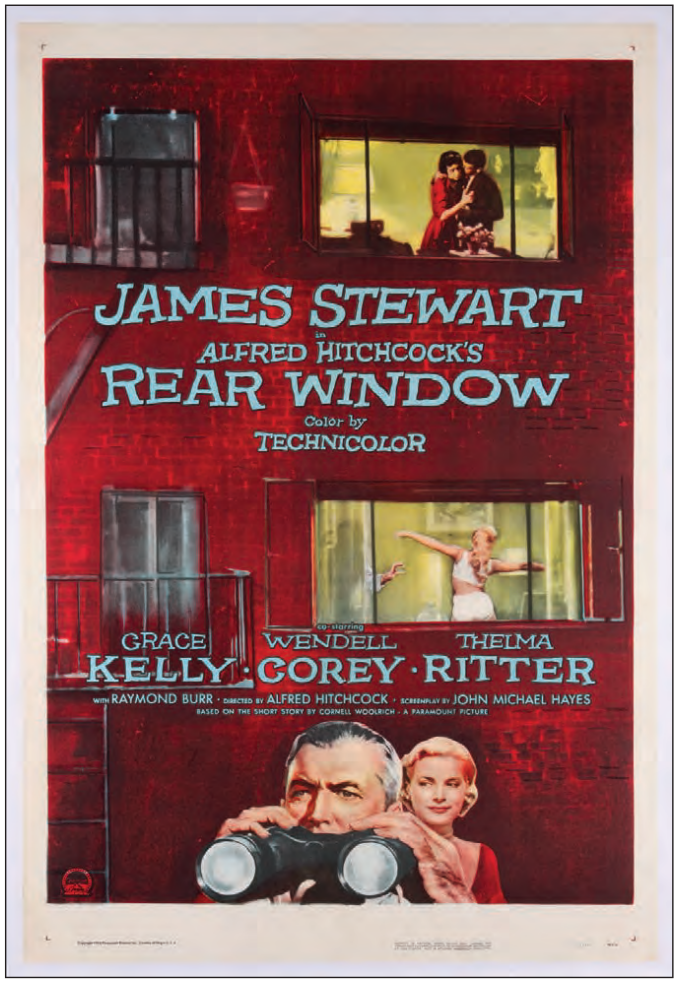

**289. Lucille Ball collection of (3) 1-sheet posters, with (12) color and (8) black & white stills .** (Various, 1954-68) 27" x 41" one-sheet posters (3) for: *Miss Grant Takes Richmond* (R'54); *The Long, Long, Trailer;* and *Yours, Mine, and Ours;* together with complete (12)-card color still set and (8) publicity stills from *Forever Darling.* Some have losses or stains, overall Good to Very Fine. **$200 – $300**







**290. *Target Earth* 1-sheet poster .** (Allied Artists, 1954) 27" x 41" one-sheet poster with one of the best invading alien robot designs for this genre. A few tiny losses, else a remarkably clean, unrestored example, Very Fine. **$600 – $800**




**291. *Rear Window* 1-sheet poster.** (Paramount, 1954) One of director Alfred Hitchcock's true masterpieces, and one which was frustratingly unavailable for viewing for almost 20 years, until restorations were performed on several of his great classics for a theatrical revival festival in the early 1980's. An exceptional example of a rare and desirable poster with rich original color saturation, showing only very modest retouching in the linen-backing process. Very Fine. **$2,000 – $3,000**




**292. *A Star is Born* original U.S. one-sheet poster on linen.** (Warner Bros., 1954) 27" x 41" U.S. one-sheet poster on linen for the film which by any and every argument should have earned Judy Garland the Best Actress Oscar, which the Academy instead chose to bestow upon soon-to-be Princess, Grace Kelly. Along with Garland's own television variety show, her work here in *A Star is Born* is recognized as the finest from her later career. Very Fine with minimal retouching. **$600 – $800**

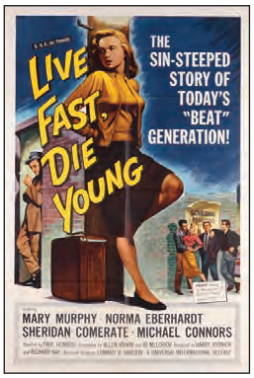



**293. 1950's Teenage-Exploitation collection of (8) 1-sheet posters from classic titles.** (Various, 1955-59) 27" x 41" one-sheet posters (8) for: *Blackboard Jungle; Pickup Alley; Dino; Dragstrip Girl; The Party Crashers; Cool and the Crazy; Juke Box Rhythm;* and *Diary of a High School Bride.* Generally Fine to Excellent overall. **$300 – $500**













**294. 1950's Teenage-Exploitation collection of (7) 1-sheet posters from classic titles.** (Various, 1955-60) 27" x 41" one-sheet posters (7) for: *Running Wild; Runaway Daughters; Live Fast, Die Young; Kathy O'; Life Begins at 17; The Rebel Set;* and *Too Soon to Love.* Generally Very Fine to Excellent throughout. **$300 – $500**













**295. Famous Musicians collection of (7) 1-sheet posters, including *The King Cole Musical Story*.** (Various, 1955-62) 27" x 41" one-sheet posters (7) for: *The Nat King Cole Musical Story; The Wildest; The Five Pennies; The Gene Krupa Story; Let No Man Write My Epitaph; Four Hits and a Mister;* and *Too Late Blues*. Musicians featured include Nat King Cole, Louis Prima and Keely Smith, Louis Armstrong, Ella Fitzgerald, Mr. Acker Bilk, and Bobby Darrin. Generally Fine to Excellent overall. **$200 – $300**













**296. 1950's Female Sex-Symbol collection of (8) 1-sheet posters including Kim Novak, Ava Gardner, and Gina Lollobrigida.** (Various, 1955-60) 27" x 41" one-sheet posters (8) for: *Female on the Beach; Picnic* (original plus R'61); *Meet Me in Las Vegas; Trapeze; The Little Hut; Party Girl;* and *Fast and Sexy.* Condition varies, overall Fine to Excellent. **$200 – $300**




**297. Clint Eastwood lot of (3) 1-sheet posters including *Coogan's Bluff*.** (Universal, 1955-70) 27" x 41" one-sheet posters (3) for: *Francis in the Navy; Coogan's Bluff;* and *Two Mules for Sister Sara*. Condition varies, overall Very Good to Excellent. **$200 – $300**




**298. *Night of the Hunter* Near-Mint 1-sheet poster.** (United Artists, 1955) Virtually mint 27" x 41" one-sheet poster for the Charles Laughton directed classic of the Film Noir genre, starring Robert Mitchum. Aside from one tiny faint stain, this is the cleanest unrestored example we have ever seen of this iconic poster. **$200 – $300**




**299. *To Catch a Thief* 1-sheet poster.** (Paramount, 1955) Another true classic in Alfred Hitchcock's pantheon of suspense blended so skillfully with double-entendre romance. An exceptional example of one of the most beautifully illustrated of all his American titles, with only traces of retouching in the linen-backing process. Very Fine. **$800 – $1,200**




**300. *Earth vs. the Flying Saucers* original U.S. 3-sheet poster on linen.** (Columbia, 1956) 41" x 81" U.S. three-sheet poster, linen-backed. Not only one of the best films from the wave of 1950's "flying saucer" scares, but one of the most iconic poster designs on this subject as well. Quite rare in this large format, as well as being in remarkably well-preserved condition, with rich original color and only an absolute minimum of fold retouching. Very Fine. **$1,500 – $2,500**




**301. Cheesecake Glamour collection including special prints of Diana Dors and Cleo Moore.** (Various, 1956-59) Special press folders for *The Unholy Wife* and *Over-Exposed* containing deluxe color and black & white cheesecake glamour prints of Diana Dors and Cleo Moore, plus 27" x 41" one-sheet poster for *Room 43* with Diana Dors. Folders show slight wear, though prints are virtually mint. **$200 – $300**




**302. 1950's Rock & Roll collection of (8) 1-sheet posters including *Go Johnny Go* and *Rock All Night*.** (Various, 1956-59) 27" x 41" one-sheet posters (8) for: *Shake, Rattle, and Rock; Rock Around the World; Rock All Night; Rock, Pretty Baby; Mr. Rock and Roll; Bop Girl; Rockabilly Baby;* and *Go, Johnny, Go!*. Numerous Rock and Roll performers of the time featured throughout, plus some of the best graphic art for the genre. Condition varies, overall Very Good to Excellent. **$300 – $500**




**303. *High Society* 1-sheet poster and complete pressbook.** (MGM, 1956) 27" x 41" one-sheet poster and complete, Near-Mint pressbook for *High Society*, the Grace Kelly-starring remake of *The Philadelphia Story*. Poster shows a few scattered staple holes, else Very Fine. **$200 – $300**



**304. Stanley Kubrick lot of (8) original still photos for *Dr. Strangelove* plus 1-sheet poster for *Paths of Glory*.** (United Artists, 1957/ Columbia, 1963) Gelatin-silver 8" x 10" prints (8) both portraits and scenes, for Stanley Kubrick's cold-war masterpiece, *Dr. Strangelove*; plus original 27" x 41" one-sheet poster for *Paths of Glory.* All in unused, Very Fine to Excellent condition. **$200 – $300**




**305. Saul Bass collection of (6) 1-sheet posters, including *Exodus, Edge of the City,* and *One, Two, Three*.** (Various, 1957-64) 27" x 41" one-sheet posters (6) each designed by Saul Bass, for: *Edge of the City; Exodus; One, Two, Three; Advise and Consent; Irma la Douce* (style B); and *The Cardinal.* Condition varies, overall Fine to Excellent. **$300 – $500**

**306. Classic Horror collection of (7) 1-sheet posters, including *Black Sunday* and *Hound of the Baskervilles*.** (Various, 1957-72) 27" x 41" one-sheet posters (7) for classic Horror films with dinosaurs, scream queens, and others: *The Land Unknown; Horrors of the Black Museum; Curse of the Undead; Hound of the Baskervilles; Black Sunday; Prehistoric Women;* and *Dr. Jekyll and Sister Hyde.* Condition varies, overall Fine to Excellent. **$300 – $500**
















**307. *The Incredible Shrinking Man* 1-sheet poster.** (Universal, 1957) 27" x 41" one-sheet poster for one of the great entries in the 1950's Science-Fiction genre, quite possibly unique in its existential theme. Very slight dampwaving (easily corrected with or without backing) else Fine. **$200 – $300**




**308. *Cat on a Hot Tin Roof* original U.S. three-sheet poster on linen.** (MGM, 1958) 41" x 79" U.S. three-sheet poster for one of the three films which Elizabeth Taylor is most identified with, and regarded for, the other two being *Cleopatra* and *Who's Afraid of Virginia Woolf.* The artwork created for this film (released at the height of Production Code censorship) is deliberately provoking, with "Maggie the Cat" sprawled on her bed, ready to rage. Fine on linen with moderate retouching. **$800 – $1,200**













**309. *The Buccaneer* complete set of (6) door panels for the 1958 version.** (Paramount, 1958) From the 1950's through early 1970's, special size publicity posters were distributed for some, though not all film releases, one of these being the 20" x 60" door panel, which was generally offered in four to six different images, nearly always representing the individual lead performers in the film. Very few examples of this unusual format survive, and far rarer are complete sets such as found here for the 1950's version of *The Buccaneer* starring Yul Brynner and Claire Bloom. Rolled and likely only displayed once, condition varies with occasional tears, chips, and minor soiling, though generally Fine overall. **$200 – $300**

**310. *Dragstrip Riot* virtually Mint 1-sheet poster.** (American International, 1958) Near-Mint unused 27" x 41" one-sheet poster for *Dragstrip Riot*. Widely considered one of the finest designed posters for this genre. **$200 – $300**















**311. Car Racing collection of (5) 1-sheet posters including *Two-Lane Blacktop*.** (Various, 1958-71) 27" x 41" one-sheet posters (5) for: *Thunder Road; The Lively Set; Red Line 7000; Fever Heat;* and *Two-Lane Blacktop.* Condition varies, overall Fine to Excellent. **$200 – $300**




**312. *The Lone Ranger and the Lost City of Gold* 1-sheet poster.** (United Artists, 1958) 27" x 41" one-sheet poster for the sequel to the spinoff feature from the popular radio and TV series. Very Fine condition. **$200 – $300**







**313. Pair of 1950's Science-Fiction 1-sheet posters: *Fiend Without a Face* and *The Thing* (R'54).** (MGM, 1958/ RKO, R'54) 27" x 41" one-sheet posters (2) for classic 1950's Science-Fiction films, both of which are in Near-Mint, virtually unused condition. First reissue poster for *The Thing* has different, and arguably better, art than the original. **$200 – $300**





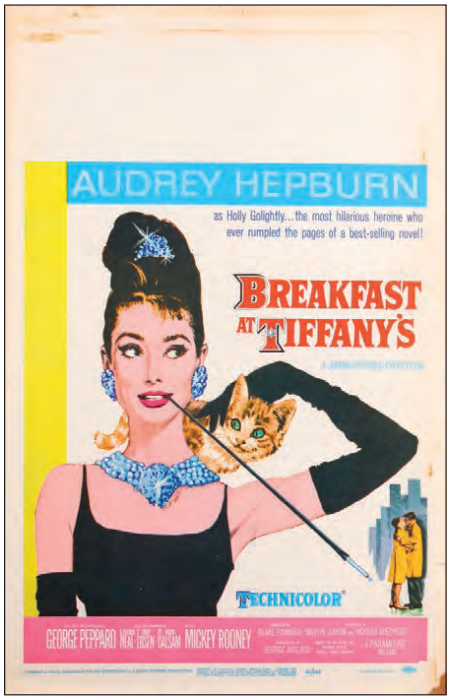








**314. Audrey Hepburn collection of (5) 1-sheet posters including *Charade*.** (Various, 1959-66) 27" x 41" one-sheet posters (5) for: *The Nun's Story; The Unforgiven; Charade* (special alternate style); *Paris When it Sizzles;* and *How to Steal a Million.* Condition varies, overall Very Good to Excellent. **$200 – $300**




**315. *Breakfast at Tiffany's* window-card poster.** (Paramount, 1961) 14" x 22" Window-Card poster for the most essential and iconic of all Audrey Hepburn titles. Minor marginal staining, otherwise remarkably well-preserved, Very Good to Fine. **$300 – $500**



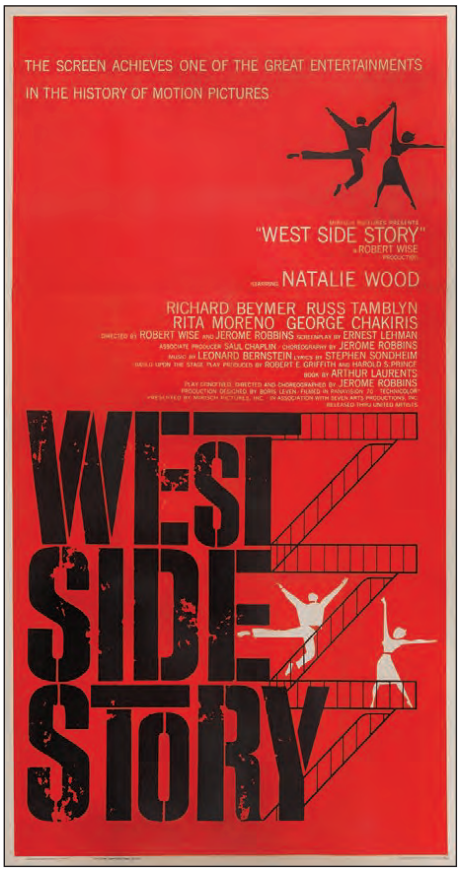

**316.** ***Ocean's 11*** **original U.S. one-sheet poster on linen.** (Warner Bros., 1960) 27" x 41" U.S. one-sheet poster on linen for the definitive film in the "Rat Pack" cycle from the 1960's. This genre is represented by a number of films which starred various combinations of Frank Sinatra's "Rat Pack", including Dean Martin, Sammy Davis Jr., Peter Lawford, Joey Bishop, Angie Dickinson, Henry Silva, and Shirley MacLaine (who is tossed into the film as a "tipsy girl"). What makes this film so characteristic is not only its concentration of "Rat Packers" but its location of Las Vegas and its casinos, where the actual Rat Pack spent most of its time outside Hollywood. Very Fine with minimal retouching. **$1,000 – $1,500**



**318.** ***West Side Story*** **special 'Roadshow' premiere-screening deluxe lobby card set of (12).** (UA, 1961) When *West Side Story* was first released as a film after its multi-year smash Broadway theatrical run, it was rightfully given the reserved-seats 'Roadshow' release which only the biggest films received. This generally included special publicity and display material which was meant only for the limited theaters handling the premiere screenings, and this unique and exceedingly scarce complete set of (12) deluxe color-glos borderless 11" x 14" lobby cards is a perfect example. Virtually Mint unused, unrestored condition, and containing numerous extraordinary scenes and portraits not found in any of the regular-release material for this epic film. **$300 – $500**




**317.** ***Spartacus*** **original French 2-panel billboard on linen.** (Universal, 1960) 63" x 94" French "billboard" poster for Stanley Kubrick's studio-produced epic starring Kirk Douglas, *Spartacus*. French artwork is exceptional, and this massive format is best suited to convey the true epic nature of the film. Poster was unused prior to backing, and is Very Fine on linen. **$800 – $1,200**




**319.** ***West Side Story*** **original U.S. three-sheet poster on linen.** (UA, 1961) 41" x 79" U.S. three-sheet poster for the brilliant collaboration among Robert Wise, Leonard Bernstein, and Jerome Robbins, whose exceptional synergy together resulted in one of the greatest, and most timeless Hollywood musicals extant. Unique poster design was long attributed to Saul Bass, especially as he created the opening titles for the film, but it has now been discovered that the designer is Joseph Caroff, best known as the creator of the official "James Bond/ 007" film logo for Eon productions back in 1962. Nominal retouching along foldlines, poster now presents itself on linen as Very Fine. **$600 – $800**










**320. Steve McQueen collection of (6) 1-sheet posters including *The Cincinnati Kid*.** (Various, 1961-66) 27" x 41" one-sheet posters (6) for: *The Honeymoon Machine; The War Lover; Soldier in the Rain; The Cincinnati Kid; Baby the Rain Must Fall;* and *Nevada Smith*. All feature Steve McQueen, and are in Fine to Excellent condition. **$200 – $300**










**321. 1960's Horror collection of (7) 1-sheet posters, including *Day of the Triffids*.** (Various, 1960-63) 27" x 41" one-sheet posters (7) for: *The Leech Woman; The Last Woman on Earth; The Day of the Triffids; Panic in the Year Zero; The Premature Burial; The Haunting* (special Advance); and *The Crawling Hand*. Condition varies, overall Fine to Excellent. **$300 – $500**










**322. Horror and Science-Fiction collection of (9) 1-sheet posters including *She* and *Whatever Happened to Baby Jane*.** (Various, 1960-67) 27" x 41" one-sheet posters (9) for Horror and Science-Fiction themed films: *13 Ghosts; Homicidal; Eegah; Whatever Happened to Baby Jane; She;* double-bill *Dracula, Prince of Darkness/ The Plague of the Zombies; Witch Without a Broom; The Mummy's Shroud;* and double-bill *Night of the Witches/Dr. Frankenstein on Campus.* Some have minor losses or stains, overall Very Good to Very Fine. **$200 – $300**



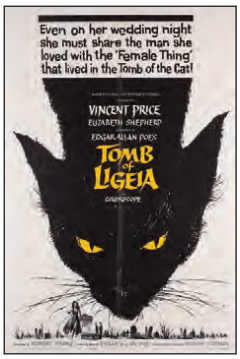







**323. John Wayne collection of (8) 1-sheet posters including *The Man Who Shot Liberty Valance*.** (Various, 1960-70) 27" x 41" one-sheet posters (8) for: *North to Alaska; Hatari!; The Man Who Shot Liberty Valance; Donovan's Reef; Circus World; Hellfighters; True Grit;* and *Chisum*. Condition varies, overall Fine to Excellent. **$300 – $500**










**324. 1960's Horror collection of (9) 1-sheet posters for films with Boris Karloff, Vincent Price, Jack Nicholson, and others.** (Various, 1960-68) 27" x 41" one-sheet posters (9) for Horror films of the 1960's which feature Boris Karloff, Vincent Price, Jack Nicholson, or Peter Lorre: *Little Shop of Horrors; The Pit and the Pendulum; The Tower of London; The Raven; Twice Told Tales; The Last Man on Earth; Tomb of Ligeia; Die Monster Die!;* and *The Conqueror Worm*. Condition varies, overall Very Good to Excellent. **$300 – $500**

**325. Elvis Presley collection of (5) 1-sheet posters, including *Follow that Dream*.** (Various, 1961-69) 27" x 41" one-sheet posters (5) for: *Wild in the Country* (minor staining); *Follow That Dream; It Happened at the World's Fair; Harum Scarum;* and *Change of Habit,* all starring Elvis Presley. Very Good to Excellent overall. **$200 – $300**







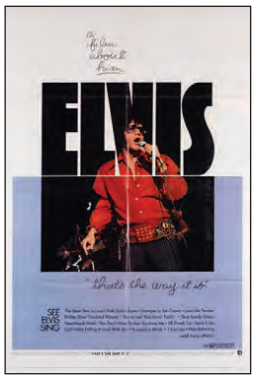



**326. Elvis Presley collection of (4) 1-sheet posters, including *Flaming Star*.** (Various, 1960-71) 27" x 41" one-sheet posters (4) for: *Flaming Star; Girl Happy; The Trouble with Girls;* and *That's the Way It Is*, all starring Elvis Presley. Very Good to Excellent overall. **$200 – $300**










**327. 1960's Animation and TV-themed collection of (4) 1-sheet posters and (16) still photos, including *Hey There, It's Yogi Bear* and *The Brass Bottle*.** (Various, 1961-66) 27" x 41" one-sheet posters (4) for: *Gay Purr-ee; Hey There, It's Yogi Bear!; The Brass Bottle;* and *The Maltese Bippy;* plus (16) publicity stills for *Hey There, It's Yogi Bear!*. Fine to Excellent condition. **$200 – $300**





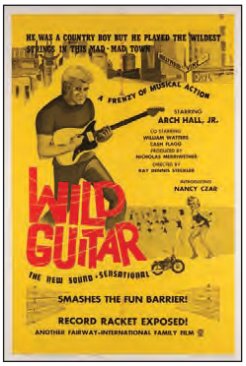





**328. 1960's Rock & Roll, Exploitation, and Party collection of (11) 1-sheet posters including The Beatles in *Go-Go Mania*.** (Various, 1961-68) 27" x 41" one-sheet posters (11) for: *Queen of the Pirates; Wild Guitar; Palm Springs Weekend; Kitten With a Whip; The Pleasure Seekers; Go-Go Mania; The Cool Ones; Riot on Sunset Strip; The Million Eyes of Su-Maru; Psych-Out;* and *Wild in the Streets.* Condition varies, a few with minor staining, overall Very Good to Excellent. **$300 – $500**










**329. 1960's Rock Musician collection of (10) 1-sheet posters including The Beach Boys, The Rolling Stones, and others.** (Various, 1961-68) 27" x 41" one-sheet posters (10) for: *Twist Around the Clock; Hey, Let's Twist!; Get Yourself a College Girl; The T.A.M.I. Show; Having a Wild Weekend; The Dave Clark Five; When the Boys Meet the Girls; Hold On!; Out of Sight;* and *Mrs. Brown, You've Got a Lovely Daughter.* Performers include Herman's Hermits, Sonny and Cher, Louis Armstrong, Dave Clark Five, Beach Boys, Rolling Stones, James Brown, Astrud Gilberto, Chubby Checker, and numerous others. Condition varies, overall Fine to Excellent. **$200 – $300**





















**330. Collection of 1960's classic window-card posters for: *A Hard Day's Night, West Side Story, The Birds,* and *Psycho*.** (Various, 1960-64) 14" x 22" Window-Card posters (4) for some of the greatest films of the 1960's: *Psycho; West Side Story; The Birds;* and *A Hard Day's Night*. Condition varies (*Psycho* has side borders trimmed and marginal staining; *A Hard Day's Night* is slightly, evenly toned) though none are otherwise trimmed or horizontally folded, so generally Good to Fine. **$200 – $300**




**331. *The Nutty Professor* original French Grande-format stone-litho poster for the 1963 version.** (Paramount, 1963) Considered by many cineastes to be Jerry Lewis' most rewarding and creative film as both actor and director, and his only foray into the Horror genre (albeit comedic). French Grande-format (47" x 63") features without question the finest artwork in stone-lithography for not only this, but likely any of Lewis's films. Folded unused Near-Mint condition. **$200 – $300**













**332. Annette Funicello collection of (7) 1-sheet posters and (10) still photos.** (Various, 1964-67) 27" x 41" one-sheet posters (7) plus (10) publicity stills, for Disney and Beach films starring Annette Funicello: *Golden Horseshoe Revue; Fireball 500; The Monkey's Uncle; The Shaggy Dog* (R'67); *Muscle Beach Party; Pajama Party;* and *How to Stuff a Wild Bikini*. Generally Fine to Excellent overall. **$200 – $300**













**333. Don Knotts collection of (5) 1-sheet posters, including *The Ghost and Mr. Chicken*.** (Various, 1964-69) 27" x 41" one-sheet posters (5) for: *The Incredible Mr. Limpet; The Ghost and Mr. Chicken; The Reluctant Astronaut; The Shakiest Gun in the West;* and *The Love God*. All feature Don "Barney Fife" Knotts, and are in Very Fine to Near Mint condition. **$200 – $300**













**334. Beach and Surf-themed collection of (8) 1-sheet posters including *Girls on the Beach*.** (Various, 1964-69) 27" x 41" one-sheet posters (8) for: *The Girls on the Beach; For Those Who Think Young; Ski Party; Beach Ball; Ghost in the Invisible Bikini; Don't Make Waves; The Sweet Ride;* and *The Fantastic Plastic Machine*. Performers include The Beach Boys, Sharon Tate, Boris Karloff, The Supremes, Nancy Sinatra, and numerous others. Condition varies, overall Fine to Excellent. **$200 – $300**




**335.** ***Palm Springs Weekend*** **original U.S. three-sheet poster on linen.** (Warner Bros., 1963) 41" x 79" U.S. three-sheet poster for the quintessential "spring-break" college romp film, starring Connie Francis and Troy Donohue. Poster art features not only a bevy of beautiful boy and girl "co-eds", but sports a sweet 1963 Thunderbird convertible as well. Very Fine on linen with minimal retouching. **$300 – $500**




**336.** ***My Fair Lady*** **original U.S. three-sheet poster on linen.** (Warner Bros., 1964) 41" x 79" U.S. three-sheet poster for one of the best-loved films starring Audrey Hepburn. Winner of eight Oscars, including Best Picture, Actor, and Director. Art by Bob Peak on this large-format poster is similar, though definitively superior to the much more common one-sheet size. This example was essentially unused and has not been retouched, though trace fold wear from storage and handling prior to backing remains, consequently Very Good to Fine. **$600 – $800**




**337.** ***Dr. Zhivago*** **original U.S. "Roadshow" three-sheet poster on linen.** (MGM, 1965) 41" x 83" U.S. three-sheet poster style 'A' for pre-Oscar "roadshow" premiere theaters, with blank playdate section incorporated into lower poster design, and unique day-glo title treatment not found on post-Oscar material. Director David Lean was a master of epic filmmaking, and this is widely considered to be his masterpiece. General light wear and handling has been neatly addressed with moderate retouching in the linen-backing process; Fine. **$300 – $500**




**338.** **James Bond collection of (4) window-card posters for the first four 007 films .** (United Artists, 1962-65) 14" x 22" Window-Card posters (4) for the first four films in the legendary series of James Bond films, of which the versions starring Sean Connery are considered the most iconic. Condition varies (*Dr. No* has writing on back and minor staining; *Goldfinger* has playdate written in crudely) though none are trimmed or horizontally folded, so generally Very Good to Fine. **$300 – $500**




**339.** ***Dr. No*** **folded Near-Mint original U.S. one-sheet poster.** (UA, 1962) 27" x 41" folded U.S. one-sheet poster in extraordinary original unrestored condition, for the first film in the legendary string of titles inspired by the British spy novels of Ian Fleming. Due to immediate overwhelming popularity, the films which starred Sean Connery as James Bond enjoyed longer than normal theatrical runs, and consequently the posters for them are generally quite used and abused, with this, and the other ones we offer elsewhere in this catalog being welcome exceptions. Minute corner pinholes, else Near Mint. **$600 – $800**




**340.** ***Goldfinger*** **1-sheet poster.** (United Artists, 1964) 27" x 41" one-sheet poster for arguably the most popular of all James Bond-themed films, as well as the most desirable of all the US release one-sheets for them. This example is uncommonly clean, with no fading, only a few scattered staple holes and an extra horizontal fold at bottom border; Very Fine to Near Mint. **$300 – $500**




**341.** ***Goldfinger*** **folded Near-Mint original U.S. three-sheet poster.** (UA, 1965) 41" x 79" folded U.S. three-sheet poster in extraordinary original unrestored condition, for the third entry in the James Bond series of films from the novels of Ian Fleming. One of the cleanest unrestored, unused original examples of this poster extant, and one of the sexiest and most overall attractive designs for any of the U.S. Bond posters. Near Mint. **$600 – $800**




**342.** ***From Russia With Love*** **folded Near-Mint original U.S. one-sheet poster.** (UA, 1964) 27" x 41" folded U.S. one-sheet poster in extraordinary original unrestored condition, for the second entry in the James Bond series of films from the novels of Ian Fleming. Quite possibly the cleanest unrestored, unused original example of this poster extant, not even the fold junctions have opened from storage.Virtually Mint. **$300 – $500**




**343.** ***You Only Live Twice*** **folded Near-Mint original U.S. "Teaser" one-sheet poster style 'A'.** (UA, 1967) 27" x 41" folded U.S. one-sheet poster, special "Teaser Style A", in extraordinary original unrestored condition, for the fifth entry in the James Bond series of films from the novels of Ian Fleming. One of the cleanest unrestored, unused original examples of this poster extant, with only minor openings at fold junctions from storage, due to glossy surface of the later 1960's paper. Near Mint. **$300 – $500**




**344.** ***Grand Prix*** **original U.S. one-sheet 'Cinerama style' poster on linen.** (MGM, 1966) 27" x 41" U.S. one-sheet poster on linen for one of the great films to cover the Formula-racing scene from an international perspective. Actual racing drivers were blended into the star-studded cast for authenticity, and the film was helmed by one of the finest American directors of the time, John Frankenheimer. This is the rarely-seen premiere-release "Cinerama" style poster for special theaters. Very Fine with minimal retouching. **$300 – $500**




**345.** ***The Racing Scene*** **original U.S. one-sheet poster on linen.** (Filmways Pictures, 1969) 27" x 41" U.S. one-sheet poster on linen for fascinating documentary following James Garner and his racing team through a season on the circuit, capitalizing on his earlier appearance in *Grand Prix*. Great automobile racing graphics, and in Very Fine condition with only minimal retouching. **$200 – $300**







**346. 1960's CLASSIC-TITLE COLLECTION OF (3) 1-SHEET POSTERS: *POINT BLANK*, *DOWNHILL RACER*, AND *ONCE UPON A TIME IN THE WEST*.** (Various, 1967-69) 27" x 41" one-sheet posters (3) for: *Point Blank* (designed by Nelson Lyon); *Downhill Racer* (style B); and *Once Upon a Time in the West*. Each is considered one of the most important posters for films of the 1960's, and each is in Very Fine to Near Mint condition. **$300 – $500**










**347. HELL'S ANGELS AND BIKER-FILM COLLECTION OF (9) 1-SHEET POSTERS, INCLUDING *HELL'S ANGELS ON WHEELS*.** (Various, 1967-71) 27" x 41" one-sheet posters (9) for: *Hell's Angels on Wheels; Born Losers; The Glory Stompers; The Mini-Skirt Mob; Angels From Hell; Run, Angel Run; Hell's Belles; Angel Unchained;* and *Chrome and Hot Leather.* Condition varies, overall Fine to Excellent. **$200 – $300**

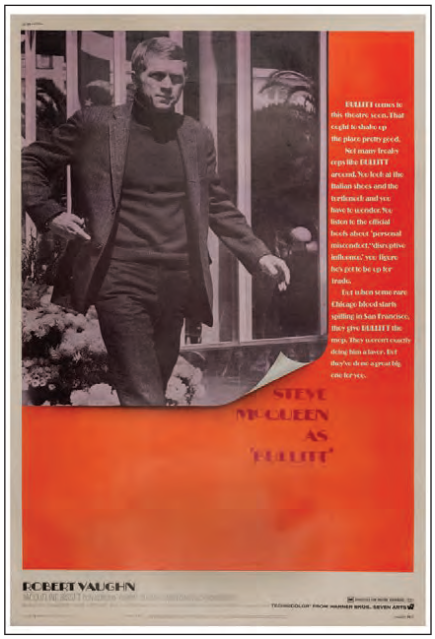




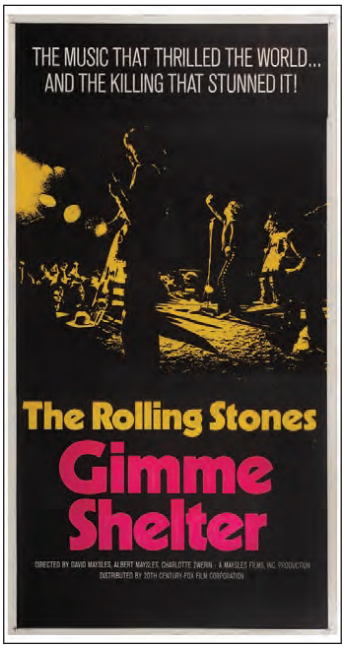





**348. *BULLITT* ORIGINAL ITALIAN FOTOBUSTA SET OF (8).** (Warner Bros., 1968) Set of (8) Italian fotobusta posters, 18" x 28" each, all conserved on linen. Co-produced by Warners/ 7 Arts and Steve McQueen's Solar productions. Though already a thoroughly fulfilling detective drama in its own right, *Bullitt* is even more significant for presenting what became the definitive movie "car-chase" sequence, and the one which all imitators sought to emulate. Material depicting the chase is virtually non-existent, perhaps on purpose to retain suspense prior to viewing. In any case, the one fotobusta here of the 1968 Dodge Charger mid-flight ranks as one of the great moments in action-film history. McQueen is well represented in other shots, though this set actually covers the entire breadth of the film's finest points. All are generally Fine with minor to moderate retouching; we have not previously seen this set all together in one grouping. **$1,000 – $1,500**



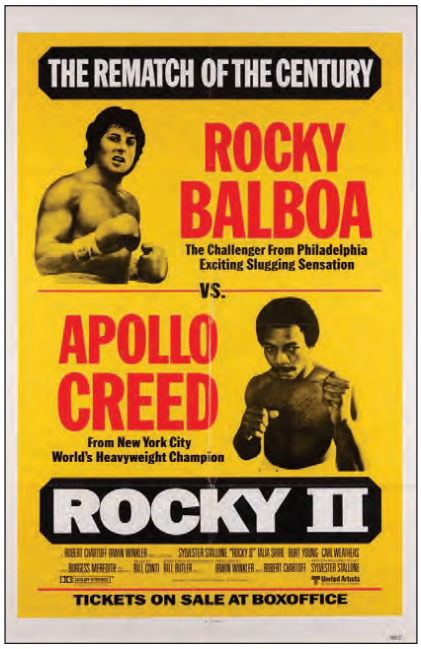

**349. *BULLITT* ORIGINAL U.S. 40 x 60 POSTER ON LINEN.** (Warner Bros., 1968) Advance 40" x 60" U.S. poster for Steve McQueen's iconic detective drama, famous not only for its exceptional car chase, but for its unique anti-hero treatment of McQueen's San Francisco detective character. This unusual format poster historically receives more abusive display than traditional sizes, and this example, though not perfect, was never folded and is surprisingly well-preserved on linen, with moderate retouching to general handling throughout. **$800 – $1,200**




**350. *GIMME SHELTER* ORIGINAL U.S. THREE-SHEET POSTER ON LINEN.** (Maysles Films/ Cinema 5, 1970) 41" x 79" U.S. three-sheet poster for the legendary documentary on the notorious Rolling Stones free concert at Altamont Speedway in Northern California, in which the Hell's Angels security force beat a fan to death with pool cues. In spite of (or perhaps with the help of) this aberration, this is one of the truly great rock concert performance films. Very Fine on linen with minimal retouching. **$600 – $800**



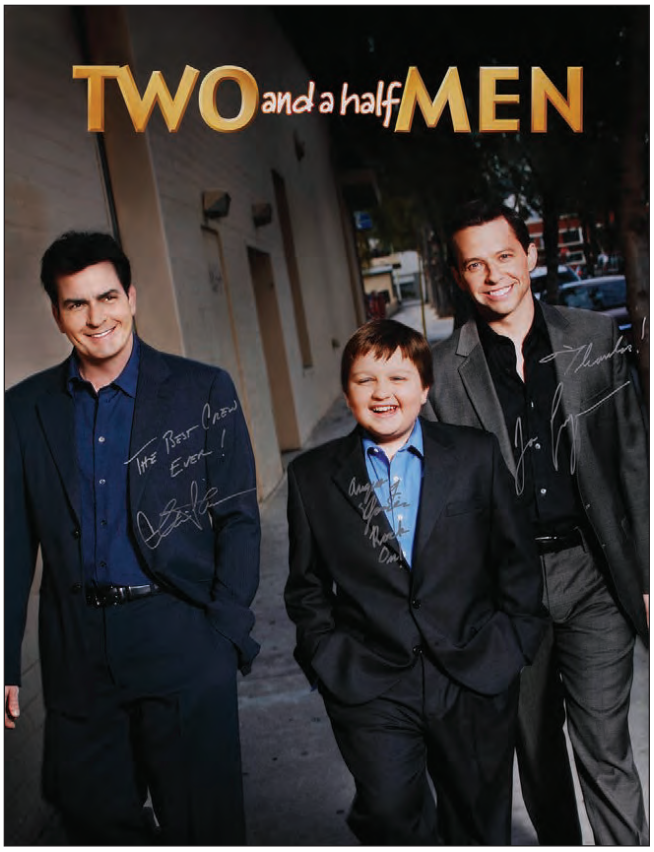

**351.** ***On Any Sunday*** **original U.S. one-sheet poster, Yamaha Motorcycles promotion style, on linen.** (Brown-Solar Productions, 1971) Special U.S. 30" x 40" promotional one-sheet for the motorcycle-racing documentary co-produced by Steve McQueen and Bruce "Endless Summer" Brown. This unique authentic look at the dirt-bike scene was heavily promoted in motorcycle shops, hence special posters like this one were created. Very Fine with minimal retouching. **$300 – $500**




**352.** ***Rocky II*** **original U.S. one-sheet poster, special "fight-card" style.** (UA, 1979) 27" x 41" folded U.S. one-sheet poster, special "boxing card" style for the sequel to *Rocky*, a rematch between Sylvester Stallone's Rocky Balboa and Carl Weathers' Apollo Creed from the first film. Arguably the most creative and desirable poster for any of the various *Rocky* incarnations. Near Mint unused, with only trace fold wear from storage. **$200 – $300**



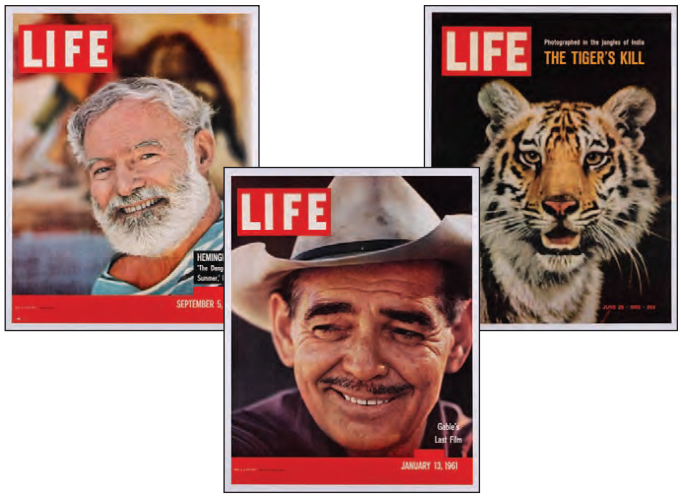

**353.** ***Tom Horn*** **original U.S. 3-sheet poster on linen.** (Warner Bros., 1980) 41" x 77" U.S. original release three-sheet poster (printed in a single sheet) for the western *Tom Horn*, Steve McQueen's penultimate film before his untimely death at age 50, and arguably his best late-career performance. Beautiful example of this rare large format, and appears to have been unused and virtually Mint condition before linen-backing. **$300 – $500**




**354.** ***Two and a Half Men*** **signed poster.** (CBS-TV, 2003-) Special 30 in. x 39 in. promotional poster on high quality paper stock produced by the studio for display and featuring Jon Cryer, Angus T. Jones and Charlie Sheen wearing suits and smiling. Each star has signed in ink, "The Best Crew Ever! Charlie Sheen," "Angus T. Jones Rock On!" and "Thanks! John Cryer." Housed in a custom floating display with matte black background and black wooden frame. Overall dimensions are 37 ¾ in. x 47 ½ in. Special shipping arrangements will apply. **$800 – $1,200**




**355.** ***Life*** **magazine newsstand poster of The Beatles 1967.** Newsstand poster featuring the July 14, 1967 issue of *LIFE* magazine Asia Edition with cover photograph of the Fab Four. Measures 26 ½ in. x 34 ½ in. on linen measuring 28 ½ in. x 36 ½ in. Very fine. **$400 – $600**




**356. *Life* magazine newsstand posters (3) of Clark Gable (1961), Ernest Hemingway (1960) and Bengal tiger (1965).** Newsstand posters featuring the January 13, 1961 issue of *LIFE* magazine with cover photograph of Clark Gable, September5, 1960 issue with cover of Ernest Hemingway, and June 25, 1965 issue with Bengal tiger. Measure 26 ½ in. x 34 ½ in. on linen measuring 28 ½ in. x 36 ½ in. Very fine. **$200 – $300**




**357. *Life* magazine newsstand posters (2) of Robert Kennedy (1967) and Franklin D. Roosevelt (1938).** Newsstand posters featuring the November 18, 1966 issue of *LIFE* magazine with cover photograph of Robert Kennedy and June 27, 1938 issue with cover of Franklin D. Roosevelt. Measure 26 ½ in. x 34 ½ in. on linen measuring 28 ½ in. x 36 ½ in. Very fine. **$200 – $300**



**358. Travis Banton sketch of Natalie Kingston from *Tarzan the Mighty*.** (Universal, 1928) Original costume design sketch by Travis Banton accomplished in pencil and watercolor featuring Natalie Kingston as "Mary Trevor" wearing pale green evening wear. Production notations in the margins. Exhibits slight smudging and marginal soiling, lower left corner gently bumped.
**$600 – $800**



**359. Adele Balkin costume sketch for a dancer from the "La Bamba" sequence from *The Big Broadcast*.** (Paramount, 1932) Original costume design sketch by Adele Balkin accomplished in graphite, watercolor and tempera on a 13 ½ in. x 15 ¾ in. leaf of illustration paper featuring a dancer in lace trimmed dress and wide brim hat. Signed *"Adele Balkin"* at the lower right with additional production notations in the artist's hand. Tipped to a slightly larger piece of foam core. **$300 – $500**



**360. Al Nickels sketch of Gloria Stuart from *Roman Scandals*.** (UA, 1933) Original costume design sketch by Al Nickels, from a design by John Harkrider, accomplished in pencil, watercolor and metallic gold acrylic on an approx. 13 in. x 19 in. leaf of illustration paper (not inspected out of frame) featuring Gloria Stuart as "Princess Sylvia" wearing a beautiful sheer gown with scenes from classical antiquity along the train. Signed in pencil at the lower right. Beautifully framed with linen mat measuring 20 in. x 26 in. **$500 – $700**



**361. Costume design sketch for Josephine Baker stage costume.** Original costume sketch by Thoistiny accomplished in pencil and gouache on an 8 ¼ in. x 11 ½ in. leaf of illustration paper featuring Josephine Baker wearing a white shawl with fringed collar and hem and beaded white hat. Signed by the artist at the lower right. Paper loss at corner tips; otherwise, Fine. **$1,000 – $1,500**



**363. Charles Le Maire costume sketch of a showgirl from *George White's Scandals*.** (RKO, 1935) Original costume design sketch by Charles Le Maire accomplished in graphite, watercolor and gouache on a 10 ¾ in. x 18 in. leaf of illustration paper featuring a showgirl in elaborate dance costume with stylized feather hat. Additional detail sketch in pencil at the right margin and other notations. Lower left corner tip missing, exhibits slight toning and handling. **$500 – $700**



**362. Oliver Messel costume sketch for Douglas Fairbanks, Sr. from *The Private Life of Don Juan*.** (UA, 1934) Original costume design sketch by Oliver Messel accomplished in pencil, gouache and tempera on a 13 ½ in. x 20 in. leaf of illustration paper featuring Douglas Fairbanks, Sr. as "Don Juan" in ornate close fitting jacket and pantaloons. Signed "Oliver Messel" at the lower right and actor's name at the top right. Exhibits slight smudging, horizontal crease through the center where originally folded. **$400 – $600**



**364. Sonja Henie Bolero costume for an Ice Revue show.** Original costume design sketch by Royer accomplished in gouache and tempera on a 14 ½ in. x 23 in. leaf of illustration paper featuring Sonja Henie in a silver embroidered black satin skate costume for "Bolero." Additional detail sketch in pencil at the right margin and numerous other production notations. 1 in. tear at the upper center edge, slight handiling; otherwise, Fine condition. **$400 – $600**

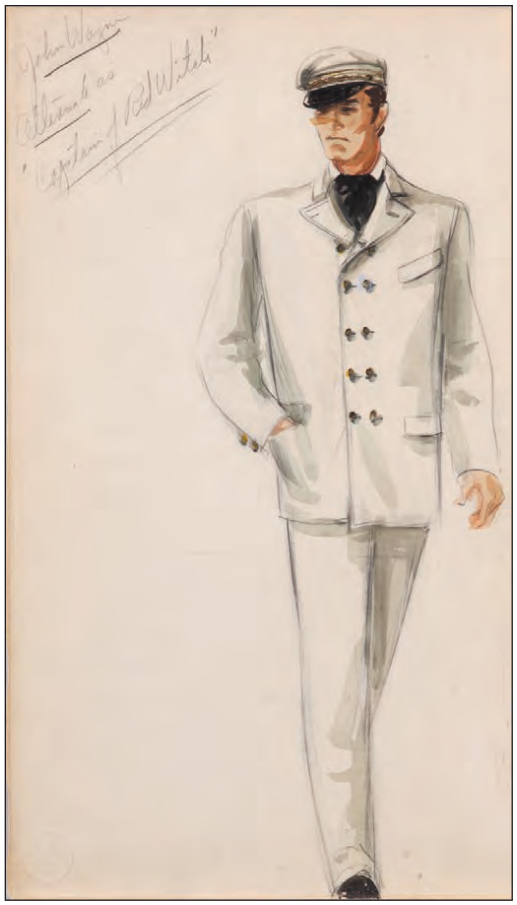


**365. Irene costume sketch of Lucille Ball from *Easy to Wed*.** (MGM, 1946) Original costume design sketch by Irene accomplished in pencil, ink and gouache on a 12 ½ in. x 19 in. leaf of illustration paper tipped to board featuring Lucille Ball as "Gladys Benton" wearing an elegant pale blue gown with beaded top. Exhibits slight wear along extremities; otherwise, Fine condition. **$600 – $800**





**367. Errol Flynn and Jerry Austin costume sketches from *Adventures of Don Juan*.** (Warner Bros., 1948) Pair of original costume design sketches by Marjorie Best accomplished in pencil, tempera and gouache on 11 ½ in. x 17 in. leaves of vellum featuring Errol Flynn as "Don Juan de Maraña" and Jerry Austin as "Don Sebastian" in period costumes. Signed *"M.O. Best"* at the lower right. Exhibit slight toning at extremities and scotch tape mounting remnants at upper and lower corners. **$400 – $600**



**366. Adele Palmer sketch of John Wayne from *The Wake of the Red Witch*.** (Republic, 1948) Original costume design sketch by Adele Palmer accomplished in pencil and watercolor on an 8 in. x 14 in. leaf of Strathmore illustration paper featuring John Wayne as "Capt. Ralls" wearing a double-breasted white suit and captain's cap. Pencil notation in the upper left corner. Exhibits slight smudging and toning along extremities; otherwise, Fine condition. **$400 – $600**



**368. Adrian couture design sketch.** Original couture design sketch by Adrian accomplished in pencil, gouache and metallic acrylic on a 7 in. x 9 in. leaf of handmade fiber paper and featuring a woman wearing a long white skirt and elegant jacket with silver trim. Signed at the lower right, *"Adrian."* Exhibits two small holes near the arm and one tiny hole at the lower skirt. Housed in a vintage wooden frame. **$1,000 – $1,500**






**369. Three costume sketches by Herschel McCoy of male costumes from *Quo Vadis*.** (MGM, 1951) Three original costume design sketches attributed to Herschel McCoy accomplished in pencil and gouache on approx. 12 in. x 19 in. leaves of illustration paper featuring three designs for male costumes being a Roman soldier and common man. Production notations and approval signatures in the margins. Exhibit traces of smudging and handling, soldier sketch with mounting removal remnants on the verso. **$400 – $600**



**370. Edith Head costume sketch for Elizabeth Taylor from *A Place in the Sun*.** (Paramount, 1951) Original costume sketch by Edith Head accomplished in ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Elizabeth Taylor as "Angela Vickers" in a claret gown and white gloves. Signed *"Edith Head"* at the lower right with her handwritten notation *"Liz Taylor in A Place in the Sun"* at upper left. Very fine. **$1,500 – $2,000**



**371. Yvonne Wood costume sketch of Yvonne de Carlo from *The San Francisco Story*.** (Warner Bros., 1952) Original costume design sketch by Yvonne Wood accomplished in watercolor and tempera on a 13 ½ in. x 17 in. leaf of textured illustration paper featuring Yvonne de Carlo as "Adelaide McCall" standing at a poker table in a black gown. Additional detail sketch of a lace hair ornament on the verso. Signed *"Yvonne Wood"* at the lower right. Pinhole at the upper margin. **$600 – $800**



**372. Gwen Wakeling costume sketch of Yvonne de Carlo from *Passion*.** (RKO, 1954) Original costume design sketch by Gwen Wakeling accomplished in watercolor and graphite on a 12 in. x 15 in. leaf of illustration paper featuring a Yvonne de Carlo as "Tonya Melo" in western worker's garb. Signed *"Gwen Wakeling"* at the lower right. Affixed to a simple mat with tape on the verso. Pinholes at corners. **$300 – $500**



**373. Edith Head costume sketch for Audrey Hepburn from *Sabrina*.** (Paramount, 1954) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Audrey Hepburn as "Sabrina Fairchild" in a form-fitting taupe dress, white gloves and handbag. Signed *"Edith Head"* at the lower right with her handwritten notation *"Audrey Hepburn in Sabrina"* at upper left. Very fine. **$2,000 – $3,000**



**374. Edith Head costume sketch for Grace Kelly from Alfred Hitchcock's *Rear Window*.** (Paramount, 1954) Original costume sketch by Edith Head accomplished in ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Grace Kelly as "Lisa Carol Fremont" in a pale pink gown and white gloves. Signed *"Edith Head"* at the lower right with her handwritten notation *"Grace Kelly in Rear Window"* at upper left. Very fine. **$2,000 – $3,000**




**375. John L. Jensen Inca Empress costume sketch from *Secret of the Incas*.** (Paramount, 1954) Original costume design sketch by John L. Jensen accomplished in watercolor, crayon and tempera on a 15 in. x 19 in. leaf of illustration board featuring an Incan empress in ceremonial vestments. Signed *"John L. Jensen"* at the lower right. Affixed to a simple mat with tape on the verso. Exhibits slight smudging. **$500 – $700**



**376. Edith Head costume sketch for Audrey Hepburn from *Sabrina*.** (Paramount, 1954) Original costume sketch by Edith Head accomplished in pen & ink on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring a pair of sketches for Audrey Hepburn as "Sabrina Fairchild" in dress designs. Signed *"Edith Head"* in pencil at the lower right with her handwritten notation *"Audrey Hepburn Sabrina"* at upper right. Faint smudging and slight crease to the upper left corner; otherwise, Fine. **$2,000 – $3,000**



**377. Edith Head sketch of Shirley MacLaine from *Artists and Models*.** (Paramount, 1955) Original costume design sketch by Edith Head accomplished in pencil, ink, tempera and watercolor on a 14 in. x 16 in. leaf of illustration paper featuring Shirley MacLaine as "Bessie Sparrowbrush" wearing a swimsuit and short coat. Pencil notation in the margins. Exhibits tiny pinholes, slight smudging and handling. **$300 – $500**



**378. Jean Louis costume sketch of Joan Crawford from *Queen Bee*.** (Columbia, 1955) Original costume design sketch by Jean Louis accomplished in pencil, ink, tempera and gouache on a 15 in. x 20 in. leaf of illustration board featuring Joan Crawford as "Eva Phillips" wearing an elegant black gown and full-length black gloves. Signed "Jean Louis" in pencil at the lower right. Exhibits slight toning along the margins. Includes a glossy 8 x 10 in. scene still from the film showing Crawford in the costume. **$800 – $1,200**



**379. Edith Head costume design sketch for Grace Kelly from Alfred Hitchcock's *To Catch a Thief*.** (Paramount, 1955) Original costume sketch by Edith Head accomplished in pencil, ink, tempera and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Grace Kelly as "Frances Stevens" in a full-length white gown and white gloves, one of a similar design with straps at the shoulders and without pearl necklace. Signed *"Edith Head"* at the lower right with her handwritten notation *"Grace Kelly in To Catch a Thief"* at upper left. Likely done by Head at a later time. Faint toning at edges, 1 in. tear at upper left margin. **$2,000 – $3,000**



**380. Raoul Pene Du Bois costume sketch for Carol Channing in *The Vamp*.** Original costume design sketch by Raoul Pene Du Bois, accomplished in ink and gouache on an 11 ½ in. x 14 ½ in. leaf of illustration paper featuring Carol Channing in her role as "Delilah" in the 1955 Broadway musical, The Vamp. For her role, Channing was nominated for a Tony Award for Best Actress in a Musical. Pencil initials of the designer at the lower right. Affixed to slightly larger mat with tape on the verso. **$300 – $500**



**381. Edith Head costume design sketch for Doris Day from Alfed Hitchcock's *The Man Who Knew Too Much*.** (Paramount, 1956) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Doris Day as "Josephine Conway McKenna" in an elegant fur-trimmed ensemble. Signed *"Edith Head"* at the lower right with her handwritten notation *"Doris Day The Man Who Knew Too Much"* at upper left. Very fine. **$600 – $800**



**382. Edith Head costume design sketch for Marlene Dietrich from *Witness for the Prosecution*.** (UA, 1957) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Marlene Dietrich as "Christine" in a black dress, black hat and fur stole. Signed *"Edith Head"* at the lower right with her handwritten notation *"Marlene Dietrich in Witness for the Prosecution"* at upper left. Likely done by Head at a later time. Exhibits smudging and soiling in the upper margins, upper corner tips missing. **$1,000 – $1,500**



**383. Edith Head costume design sketch for Kim Novak from *Vertigo*.** (Paramount, 1958) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Kim Novak as "Judy Barton" in a sleeveless top, matching capris and heels. Signed *"Edith Head"* at the lower right with her handwritten notation *"Kim Novak in Vertigo"* at the left. Likely done by Head at a later time. Slight creasing and edge tears along the right edge. **$1,500 – $2,500**




**384. Pair of Dorothy Jeakins costume design paintings of Anthony Perkins and Burl Ives from *Desire Under the Elms*.** (Paramount, 1958) Pair of original costume design sketches accomplished as paintings in acrylic on 15 in. x 20 in. 8-ply illustration board, featuring Anthony Perkins "Eben Cabot" and Burl Ives "Ephraim Cabot" in western wear. Lower right corner of Perkins sketch bumped; otherwise, Fine condition. **$400 – $600**



**385. Elizabeth Haffenden costume design for Charlton Heston from *Ben-Hur*.** (MGM, 1959) Original costume design sketch by Elizabeth Haffenden accomplished in graphite and gouache on a 12 ¼ in. x 17 in. leaf of illustration board, featuring Charlton Heston as "Judah Ben-Hur" wearing a tunic, cape and sandals. This iconic costume was worn during the processional entry into Rome for presentation to Caesar. Production notation *"Ben Hur #5 Victory parade Sc. 239-243"* in pencil at the upper right and signed *"Elizabeth Haffenden 1957"* at lower right. Fabric swatches attached at the left margin. **$1,000 – $1,500**



**386. Elizabeth Haffenden costume design for Charlton Heston from *Ben-Hur*.** (MGM, 1959) Original costume design sketch by Elizabeth Haffenden accomplished in graphite and gouache on a 12 ½ in. x 19 in. leaf of illustration paper tipped to a 16 in. x 20 in. illustration board. Featuring Charlton Heston wearing a toga and grasping a dagger. Production notation, "Ben-Hur Change 10 Int. Messala's villa" on the verso. Wear at the corners; otherwise, Fine condition. **$800 – $1,200**



**387. Valles costume design for Haya Harareet as "Esther" from *Ben-Hur*.** (MGM, 1959) Original costume design sketch by Valles accomplished in graphite and gouache on a 15 in. x 20 in. leaf of illustration board featuring Haya Harareet as "Esther" wearing a simple robe and headdress. Pencil notation by the artist, *"Ben Hur Esther tells Ben Hur mother is dead"* at the upper left and signed *"Valles"* at the lower right. Pinholes at the corners, tiny rust stains in the left margin. **$600 – $800**



**388. Alvin Colt costume design sketch for Leslie Parrish "Daisy Mae" from *Li'l Abner*.** (Paramount, 1959) Original costume design sketch by Alvin Colt accomplished in ink and gouache on approx. 14 in. x 17 in. leaf of vellum, featuring a revealing design for Leslie Parrish as "Daisy May." Affixed to an 18 in. x 21 in. leaf of illustration board with black tape. Numerous production notations in the margins and proposed color swatches attached at the upper left. Bears the United Scenic Artists rubber stamp and signature of Alvin Colt at the lower left corner. Small hole and paper loss on the right leg, margins are slightly smudged and soiled. This costume design was likely used in both the stage and film productions. **$600 – $800**



**389. Alvin Colt costume design sketch for Peter Palmer "Li'l Abner Yokum" from *Li'l Abner*.** (Paramount, 1959) Original costume design sketch by Alvin Colt accomplished in ink and gouache on approx. 14 in. x 17 in. leaf of vellum, featuring Peter Palmer as "Li'l Abner Yokum." Affixed to an 18 in. x 21 in. leaf of illustration board with black tape. Numerous production notations in the margins and proposed color swatches attached at the upper left. Bears the United Scenic Artists rubber stamp and signature of Alvin Colt at the lower left corner. Margins are slightly smudged and soiled. This costume design was likely used in both the stage and film productions. **$600 – $800**



**391. Pair of Alvin Colt costume design sketches for "Mammy and Pappy Yokum" from *Li'l Abner*.** (Paramount, 1959) Pair of original costume design sketches by Alvin Colt accomplished in ink and gouache on approx. 14 in. x 17 in. leaves of vellum, featuring designs for Billie Hayes "Pansy 'Mammy' Yokum" and Joe E. Marks "Pappy Yokum." Affixed to 18 in. x 21 in. leaves of illustration board with black tape. Numerous production notations in the margins and proposed color and fabric swatches attached at the upper left. Each bears the United Scenic Artists rubber stamp and signature of Alvin Colt at the lower left corner. Margins are slightly smudged and soiled. These costume designs were likely used in both the stage and film productions. **$600 – $800**



**390. Alvin Colt costume design sketch for Carmen Álvarez from *Li'l Abner*.** (Paramount, 1959) Original costume design sketch by Alvin Colt accomplished in ink and gouache on approx. 14 in. x 17 in. leaf of vellum, featuring a sultry design for Carmen Álvarez as "Moonbeam McSwine." Affixed to an 18 in. x 21 in. leaf of illustration board with black tape. Numerous production notations in the margins and proposed color swatches attached at the upper left. Bears the United Scenic Artists rubber stamp and signature of Alvin Colt at the lower left corner. Margins are slightly smudged and soiled. This costume design was likely used in both the stage and film productions. **$600 – $800**



**392. Pair of Alvin Colt costume design sketches from *Li'l Abner*.** (Paramount, 1959) Pair of original costume design sketches by Alvin Colt accomplished in ink and gouache on approx. 14 in. x 17 in. leaves of vellum, featuring designs for background hillbilly characters: "Gunner" and "Mark Ross." Affixed to 18 in. x 21 in. leaves of illustration board with black tape. Numerous production notations in the margins and proposed color swatches attached at the upper left. Each bears the United Scenic Artists rubber stamp and signature of Alvin Colt at the lower left corner. Margins are slightly smudged and soiled. These costume designs were likely used in both the stage and film productions. **$600 – $800**



**393. Margy Grant costume design sketch of Laurence Olivier in *The Devil's Disciple*.** (UA, 1959) 7 ½ in. x 11 in. Original costume sketch by Mary Grant accomplished in tempera and gouache on 7 ½ in. x 11 in. leaf of illustration board featuring Laurence Olivier as "Gen. Burgoyne" in red military jacket and breeches. Ink production notation on the verso. Slight smudging in the margins, mounting tape on the verso; otherwise, Fine. **$300 – $500**



**394. Donfeld costume sketch from *Ocean's Eleven*.** (Warner Bros., 1960) Original costume design sketch by Donfeld accomplished in pencil and gouache featuring a Safari Club waitress in leopard-inspired dance costume, fishnet stockings and headdress. Production notation and approval signature at the lower left recto and the verso includes additional notations on the production rubberstamp indicating the costume cost of $90. Exhibits slight smudging in the margins. **$300 – $500**



**395. Edith Head costume sketch for Debbie Reynolds in *The Rat Race*.** (Paramount, 1960) Original costume design sketch by Edith Head accomplished in colored pencil, watercolor and tempera on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Debbie Reynolds as "Peggy Brown" in an elegant white dress and gloves. Signed *"Edith Head"* at the lower left. Exhibits a 1 ½ in. tear at the right edge, slight handling. **$400 – $600**



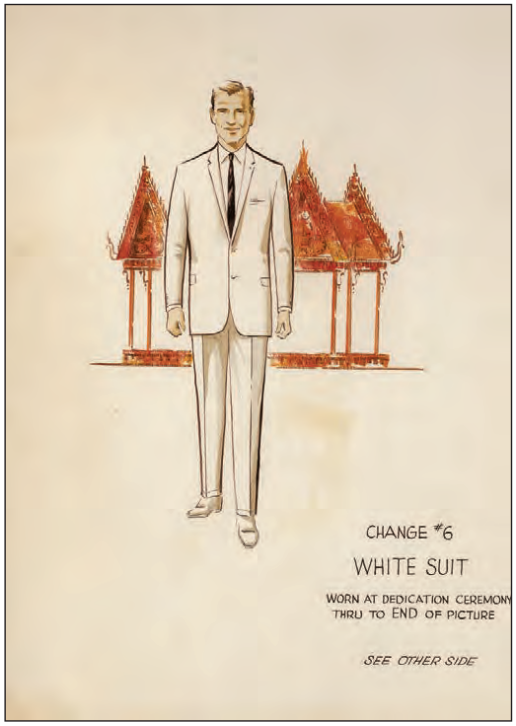
**396. Edith Head costume design sketch for Vera Miles from *The Man Who Shot Liberty Valance*.** (Paramount, 1962) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Vera Miles as "Hallie Stoddard" in a form-fitting dress and wide-brimmed hat. Signed *"Edith Head"* at the lower right with her handwritten notation *"Vera Miles The Man Who Shot Liberty Valance"* at upper left. Likely done by Head at a later time. Toning and two short edge tears at the right edge. **$600 – $800**



**397. Edith Head costume design sketch for Patricia Neal from *Hud*.** (Paramount, 1963) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Patricia Neal as "Alma Brown" in a black pencil skirt and lace blouse. Signed *"Edith Head"* at the lower right with her handwritten notation *"Patricia Neal in Hud"* at upper left. Likely done by Head at a later time. Very fine. **$600 – $800**



**399. Edith Head costume sketch of Carroll Baker from *The Carpetbaggers*.** (Paramount, 1964) Original costume sketch by Edith Head accomplished in pencil, ink and watercolor on a 13 ¾ in. x 16 ¾ in. leaf of illustration paper featuring Carroll Baker as "Rina Marlowe Cord" in an elegant fur-trimmed ensemble. Signed *"Edith Head"* at the lower right with her handwritten notation *"Carroll Baker in The Carpetbaggers"* at the left. Likely done by Head at a later time. Very fine. **$600 – $800**




**398. Marlon Brando costume design sketch for *The Ugly American*.** (Universal, 1963) Original costume design sketch by Rosemary Odell accomplished in ink, gouache and tempera on a 15 in. x 20 in. leaf of illustration board featuring Marlong as "Ambassador Harrison Carter MacWhite" in a suit and tie with temple architecture in the background. Handwritten production notation, *"Change #6 White Suit worn at dedication ceremonty thru to end of picture, see other side"* at the lower right. Includes a production wardrobe plot continuity sheet mounted to a separate board. Small chip at upper right corner tip and handling. **$400 – $600**



**400. Pair of Edith Head sketches of Anne Bancroft from *The Slender Thread*.** (Paramount, 1965) Pair of original costume design sketches by Edith Head accomplished in pencil, marker and gouache on 14 x 16 ½ in. leaves of illustration paper featuring designs for Anne Bancroft as "Inga Dyson" with additional pencil designs and other production notations in Head's hand in the left margins. Exhibit slight toning and handling; otherwise, Fine condition. **$300 – $500**



**401. Elizabeth Haffenden and Joan Bridges costume sketch for Kim Novak from *The Amorous Adventures of Moll Flanders*.** (Paramount, 1965) Original costume sketch by Elizabeth Haffenden and Joan Bridges accomplished in pencil, tempera and gouache on 9 ¾ in. x 13 ¾ in. leaf of vellum and tipped to slightly larger bi-folium card stock. Features Kim Novak as "Moll Flanders" in a soft pink lace trimmed gown. Numerous production notations in the left margin and additional detail sketch of the rear of the gown in the upper right margin. Fine. **$400 – $600**



**403. John Furness costume sketch for Ursula Andress in *The Blue Max*.** (TCF, 1966) Original costume design sketch by John Furness accomplished in pencil and gouache on an 11 ¼ in. x 17 ¼ in. leaf of illustration paper featuring Ursula Andress as "Countess Kaeti von Klugermann" wearing mourning clothes. Includes a detail pencil sketch in the lower margin and other production notations. Signed *"JF"* by the artist at lower edge. Exhibits slight handling. **$400 – $600**



**402. Edith Head sketch of Elke Sommer from *The Oscar*.** (Paramount, 1966) Original costume design sketch by Edith Head accomplished in pencil, ink, watercolor and marker on a 14 in. x 17 in. leaf of illustration paper featuring Elke Sommer as "Kay Bergdahl" in a beautiful red gown with lace front, holding an Ace of hearts card. Additional detail sketch in pencil at the right margin. Signed by Edith Head at the lower right. Small scraped tear at the upper left corner. **$400 – $600**



**404. Norma Koch costume design sketch for Sally Field in *The Way West*.** (UA, 1967) Original costume design sketch by Norma Koch accomplished in gouache and tempera on a 15 in. x 22 in. leaf of illustration board featuring Sally Field as "Mercy McBee" wearing a simple dress and holding a bouquet of flowers. Margins contain production notations, approval signatures at lower left, verso has a few sketches for collar designs. Exhibits slight toning along extremities, upper right corner gently bumped; otherwise, Fine condition. **$400 – $600**



**405. Edith Head costume sketch of Chita Rivera from *Sweet Charity*.** (Universal, 1969) Original costume design sketch by Edith Head accomplished in pencil, ink and gouache on a 15 in. x 20 in. leaf of illustration paper tipped to board featuring Chita Rivera as "Nickie" wearing a gold dress and pink heels. Margins contain numerous production notations, pencil detail sketches as well as an alternate dress design in the same colors. Exhibits slight wear along extremities, corners bumped; otherwise, Fine condition. **$600 – $800**



**407. Elizabeth Haffenden & Joan Bridges costume design for Edward Fox in *The Day of the Jackal*.** (Universal, 1973) Original costume sketch by Elizabeth Haffenden and Joan Bridges accomplished in pencil and gouache on 8 ¾ in. x 11 ¼ in. leaf of vellum and tipped to slightly larger bi-folium card stock. Features Edward Fox as "The Jackal" in disguise wearing an Army overcoat and black cap. Detailed production notations in the right margin regarding the costume's construction. Fine. **$400 – $600**



**406. Anthony Mendleson costume sketch for Anne Bancroft in *Young Winston*.** (Columbia, 1972) Original costume design sketch by Anthony Mendleson accomplished in gouache and tempera on a 14 ¾ in. x 21 ½ in. illustration paper and tipped to slightly larger board. Features Anne Bancroft as "Lady Jennie Churchill" in a period fur trimmed velvet dress. Additional detail pencil sketch at the right margin and other production notations. Exhibits slight handling. **$400 – $600**



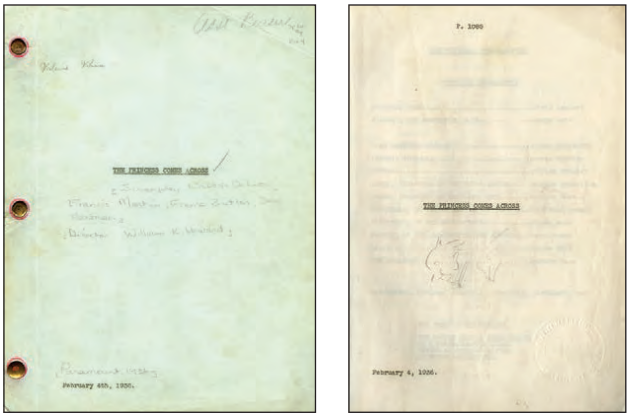
**408. Anthea Sylbert costume design sketch of Jessica Lange from *King Kong*.** (Paramount, 1976) Original costume design sketch by Anthea Sylbert accomplished in pencil, watercolor and tempera on a 12 in. x 18 in. leaf of illustration paper featuring Jessica Lange as "Dwan" in an elegant dress and wide-brim hat. Exhibits handling wear. **$400 – $600**



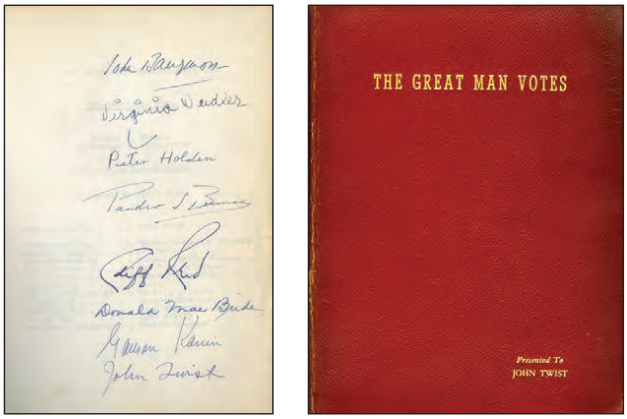

**409. Edith Head sketch of Jill Clayburgh as Carole Lombard in *Gable and Lombard*.** (Universal, 1976) Original costume design sketch by Edith Head accomplished in pencil, ink and watercolor on a 15 in. x 20 in. leaf of illustration board featuring Jill Clayburgh in her as Carole Lombard wearing a pantsuit and blouse. Signed *"Edith Head"* at the lower right. Slight toning along the edges, corners bumped. **$300 – $500**



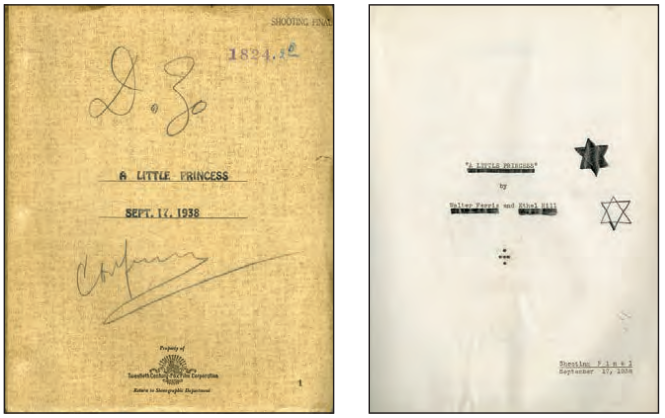
**410. Wayne Finkelman costume sketch of Goldie Hawn from *Overboard*.** (MGM, 1987) Original costume design sketch by Wayne A. Finkelman accomplished in graphite on 13 in. x 17 ½ in. leaf of artist vellum featuring Goldie Hawn as "Joanna Stayton" in a quintessential 80s design of low-cut "V" bathing suit, officer's jacket with elaborate epaulettes and mirrored sunglasses, a design that was faithfully recreated on-screen. Signed by the artist at the lower right corner. Exhibits pinholes, faint creases at the right margin and handling. **$300 – $500**



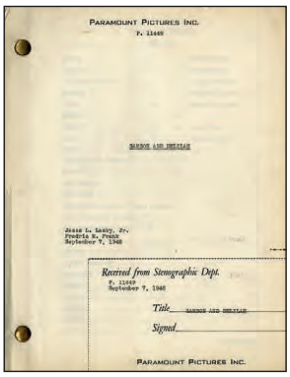

**411. *The Princess Comes Across* script.** (Paramount, 1936) A complete script dated February 4th, 1936 with blue revision pages dated February 14. Likely David Clyde's personal script with his role "Asst. Purser" written on the cover and a few short notations to his lines within. Handwritten notations in pencil on front and rear covers, pencil sketch on the title page. Studio covers exhibit slight soiling and wear. **$400 – $600**

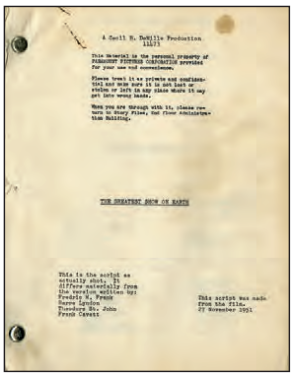



**412. John Barrymore and cast signed script for *The Great Man Votes*.** (RKO, 1939) Leather bound presentation copy to screenplay writer John Twist. 138 pp. Octavo. Signed by John Barrymore, Virginia Weider, Peter Holden, Pandro S. Berman (executive in charge of production), producer Cliff Reid, Donald MacBride, director Garson Kanin and screenwriter John Twist. Corners bumped and slightly rubbed, upper corner tips of pages 22-30 creased. **$400 – $600**

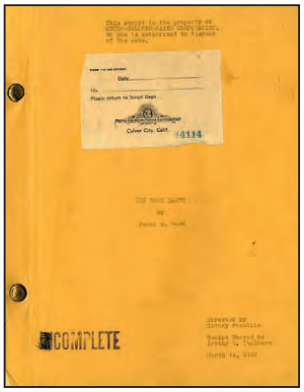


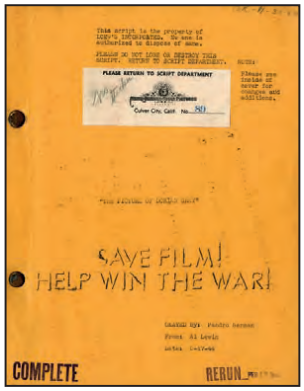

**413. *The Little Princess* script with Darryl F. Zanuck's handwritten notations.** (TCF, 1939) Complete shooting final script dated Sept. 17, 1938. Zanuck has signed his initials, *"D.Z.,"* on the front cover along with the notation, *"Conference."* Original studio covers exhibit slight handling wear. The film starred Shirley Temple, Anita Louise and a young Cesar Romero. **$400 – $600**



**414. CECIL B. DEMILLE PAIR OF SCRIPTS: *SAMSON AND DELILAH* AND *THE GREATEST SHOW ON EARTH*.** (Paramount, 1948/1951) For two epic films directed by Cecil B. DeMille: *Samson and Delilah* dated 9/7/48, 186pp clasp-bound with no covers; and *The Greatest Show on Earth* being a post-production shooting script dated 11-27-51, 244pp clasp-bound with no covers. **$200 – $300**




**415. ALBERT LEWIN COLLECTION OF (8) FILM SCRIPTS, INCLUDING *THE GOOD EARTH, THE PICTURE OF DORIAN GRAY,* AND *PANDORA AND THE FLYING DUTCHMAN*.** (Various, 1936-1951) Comprised of (8) scripts for films written, produced, or directed by Albert Lewin: *The Good Earth* dated 3/14/36, 203pp clasp-bound in orange typed and labeled studio wraps; *True Confession* dated 8/28/37, 166pp staple-bound without covers plus 25pp color-correction pages bound separately; *Spawn of the North* dated 4/12/38, 138pp clasp-bound without covers; *Zaza* dated 6/29/38, 142pp staple-bound without covers; *So Ends Our Night* (working title *Flotsam)* undated 4th draft, 193pp with color-corrections, clasp-bound with no covers; *The Picture of Dorian Gray* dated 2/17/44, 169pp clasp-bound in orange typed and labeled studio wraps; *The Private Affairs of Bel-Ami* second temporary complete dated 4/1/46 with color-corrections thru 6/17/46, 141pp clasp-bound in tan typed studio wraps; and *Pandora and the Flying Dutchman* dialogue cutting continuity dated 6/16/51, 121pp clasp-bound in typed studio wraps. All complete, though several coverless scripts exhibit wear or separation to title and end pages. **$300 – $500**

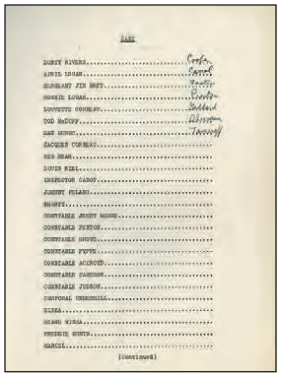




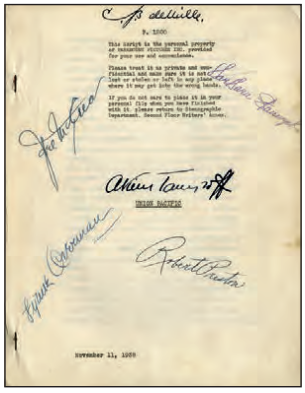


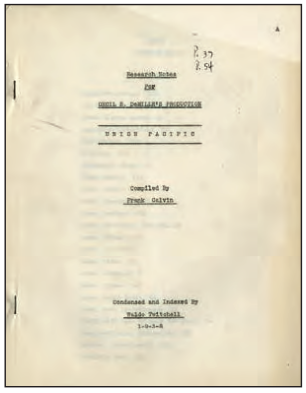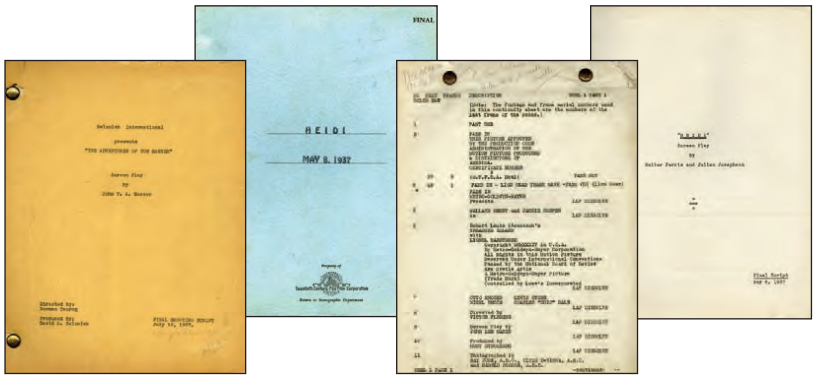




**416. *NORTHWEST MOUNTED POLICE* COLLECTION INCLUDING (1) HEAVILY AUTOGRAPHED SCRIPT, PLUS (2) VARIANT SCRIPTS.** (Paramount, 1940) Original staple-bound (no covers) studio script dated 2/13/40, 187pp, autographed in fountain-pen on title-page by director Cecil B. DeMille, and cast members Gary Cooper, Madeleine Carroll, Robert Preston, Paulette Goddard, Preston Foster, Akim Tamiroff, George Bancroft, and Lynne Overman. Reportedly a tradition existed on DeMille films for cast members to sign presentation scripts for each fellow performer. Generally Very Fine, with minor soiling and handling to margins of cover page. Together with an unsigned, unbound identical script, as well as an orange correction-paper earlier draft dated 1/5/40, 192pp (missing title cover page) clasp-bound with no covers. **$400 – $600**



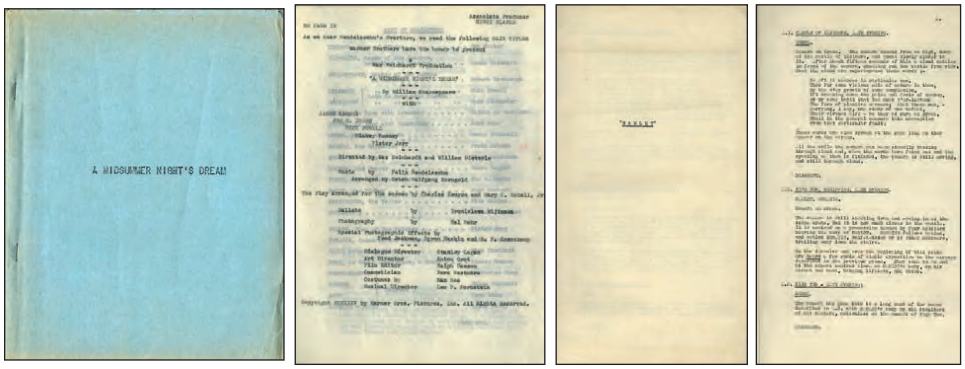


**417. *UNION PACIFIC* COLLECTION INCLUDING (1) HEAVILY AUTOGRAPHED SCRIPT, PLUS BOUND RESEARCH NOTES AND (35+) STILL PHOTOS.** (Paramount, 1938) Original staple-bound (no covers) studio script dated 11/11/38, 206pp, autographed in fountain-pen on title-page by director Cecil B. DeMille, and cast members Joel McCrea, Barbara Stanwyck, Robert Preston, Akim Tamiroff, and Lynne Overman. Title and end pages partially detached, with minor handling and soiling. Together with staple-bound research notes, 141pp plus 47pp index, and (35+) historical reference still photos, 8" x 10". **$400 – $600**

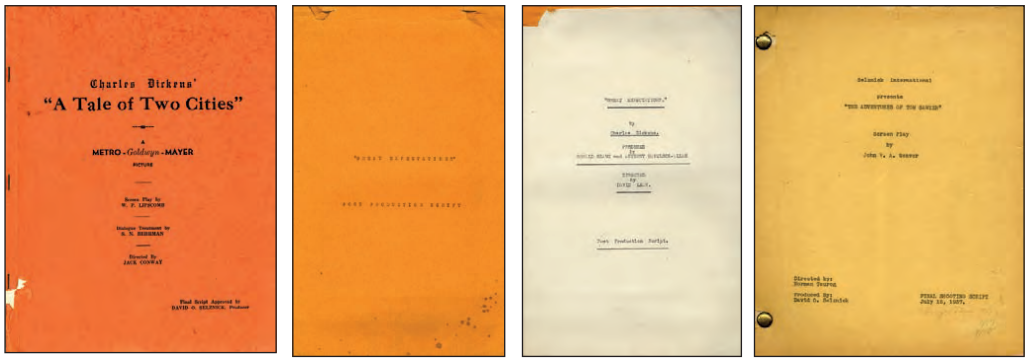
**418. AFRICAN-AMERICAN AND ETHNIC COLLECTION OF (4) SCRIPTS: *GREEN PASTURES, KING SOLOMON'S MINES, NATIVE LAND,* AND *THE RIVER* .** (Various, 1936-1951) Collection of (4) comprised of: *Green Pastures* final drafts in two parts, Part I dated 12/31/35, 94pp clasp-bound in blue printed studio wraps, and Part II dated 1/6/36, pp 95-163 staple-bound and missing covers, with moderate wear to last page; *King Solomon's Mines* dated 8/19/49 with rainbow corrections thru 3/14/50, 136pp plus 12pp reader's summary clasp-bound in yellow typed and labeled studio wraps; *Native Land* 56pp stapled commentary and dialogue for pro-union film narrated by Paul Robeson, with (4) still photos; and *The River* 91pp cutting continuity dated 6/7/51, staple-bound, no covers. Generally Very Good overall. **$300 – $500**



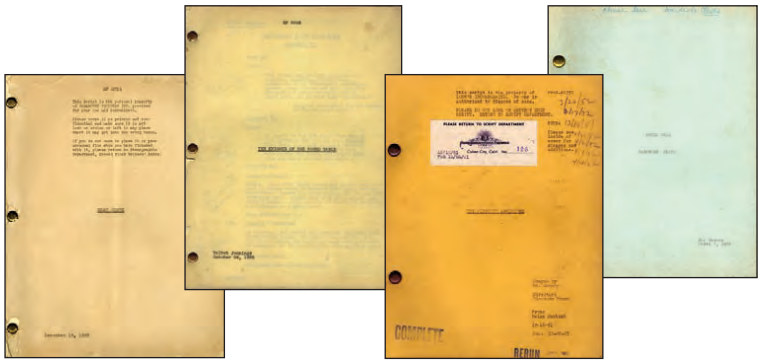

**419. 1930's Children's classics script collection: *Tom Sawyer, Treasure Island, Heidi,* and *Little Lord Fauntleroy*.** (Various, 1934-1937) Collection of (4) comprised of: *The Adventures of Tom Sawyer* final shooting script dated 7/16/37 with additional rainbow changes thru 9/18/37, 130pp clasp-bound in tan typed studio wraps; *Treasure Island* cutting continuity assigned to film editor Blanche Sewell, 117pp clasp-bound, missing front cover; *Heidi* final script dated 5/8/37, 132pp including rainbow corrections, clasp-bound in printed studio wraps; and *Little Lord Fauntleroy* second-draft script with rainbow corrections thru 12/27/35, 149pp clasp-bound in green typed studio wraps. Generally Fine condition throughout. **$200 – $300**



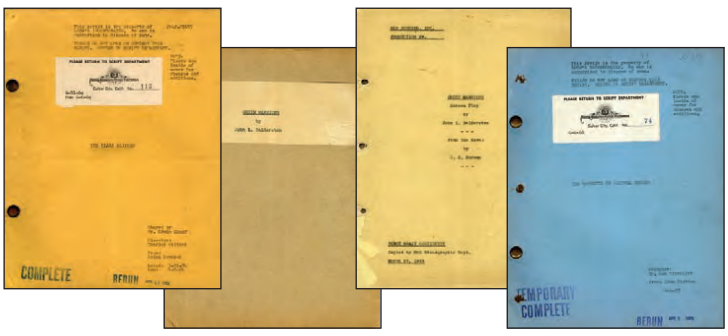

**420. Shakespeare film scripts (2): *A Midsummer Night's Dream* and *Hamlet*.** (Warner Bros., 1935/ Two Cities Films, 1948) Original typewriter-carbon on vellum, 106pp for *A Midsummer Night's Dream* bound in stapled, blue studio wraps; together with an original shooting script for *Hamlet*, 146pp legal-size, bound in black, labeled studio wraps. Both exhibit slight to moderate tattering at cover edges, else Fine. **$300 – $500**



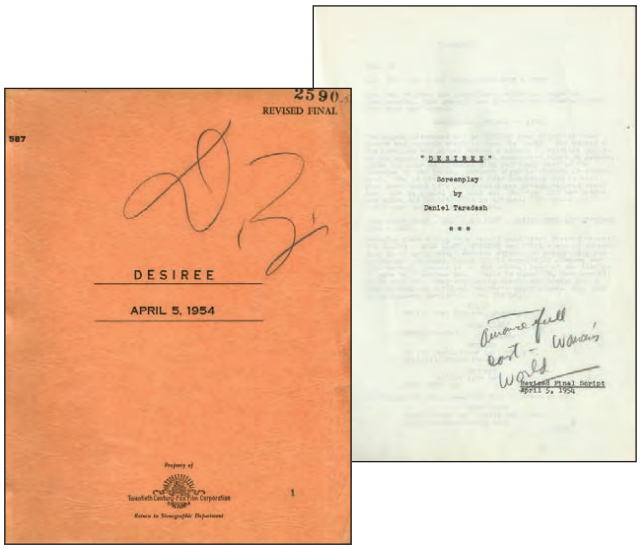

**421. Charles Dickens film scripts (2): *Great Expectations* and *A Tale of Two Cities*.** (Cineguild, 1946/ MGM, 1935) Original post-production script, 207pp legal-size, staple-bound in orange studio wraps, for David Lean's 1946 *Great Expectations*; together with final script, 147pp in orange printed studio wraps (missing end page 148, and back cover) for *A Tale of Two Cities*. Both generally Very Good overall. **$200 – $300**



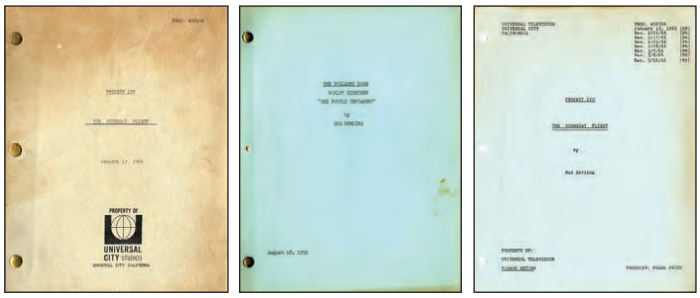

**422. Epic and Adventure collection of (3) scripts: *Beau Geste, Knights of the Round Table,* and *Plymouth Adventure,* and (1)set of Wardrobe Plots for *China Seas*.** (Various, 1935-1951) Collection of (4) comprised of: *Beau Geste* dated 12/16/38 with rainbow corrections thru 1/3/39, 146pp clasp-bound no covers; *Knights of the Round Table* dated 10/24/38 (unproduced until 1953) 177pp clasp-bound no covers; *The Plymouth Adventure* stamp-dated 1/3/52 with rainbow corrections thru 4/14/52, 131pp plus 23pp appendix notes and scene schematics, clasp-bound in yellow typed and labeled studio wraps; and *China Seas* dated 3/7/35, 61pp indexed wardrobe plots covering all billed characters, clasp-bound in blue typed studio wraps. Generally Fine throughout. **$200 – $300**



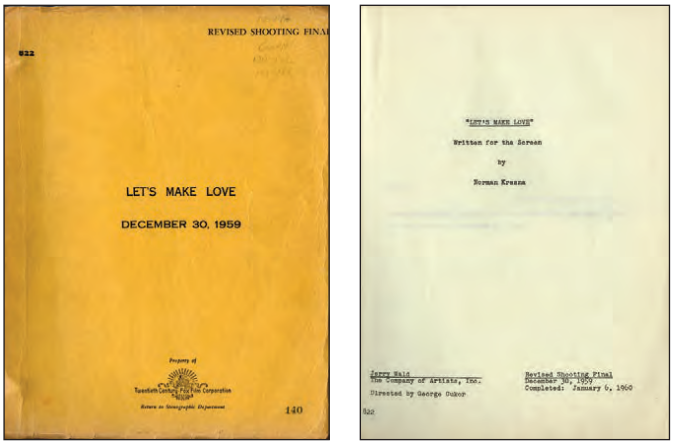

**423. 1950's Ingenue actress collection of (4) scripts: *Green Mansions* (2 Drafts), *The Glass Slipper,* and *The Barretts of Wimpole Street*.** (MGM, 1955-59) Collection comprised of: *Green Mansions* two drafts, a first-draft continuity dated 3/26/34, 123pp clasp-bound in typed studio wraps, and an undated "Alternate Version-Happy Ending" 143pp clasp-bound in labeled wraps, both for unproduced RKO project which eventually becomes the MGM version of 1959; *The Glass Slipper* final date-stamped 4/15/54, 119pp plus 11pp reader synopsis, and 17pp appendix notes and scene schematics, clasp-bound in yellow typed and labeled studio wraps; and *The Barretts of Wimpole Street* temporary complete script stamp-dated 4/8/55, 140pp clasp-bound in blue typed and labeled studio wraps; generally Very Good to Fine overall. **$200 – $300**



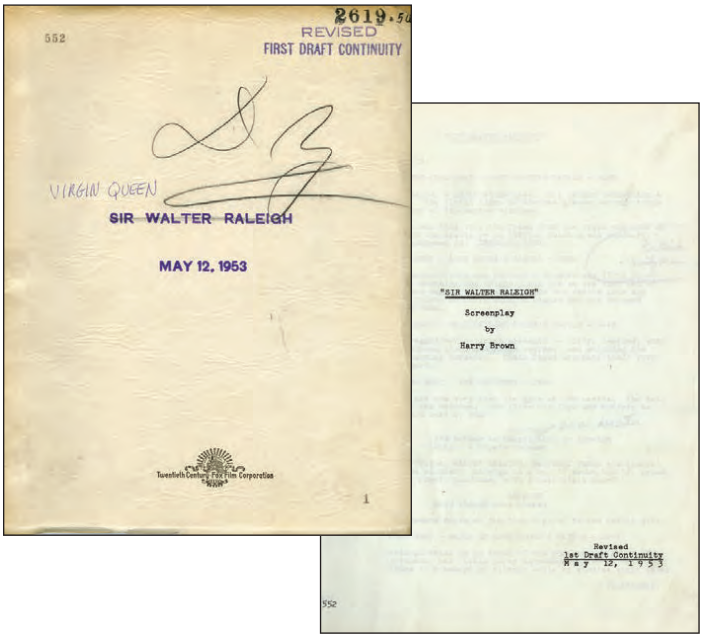

**424. *Desirée* script with Darryl F. Zanuck's handwritten notations.** (TCF, 1954) A complete revised final draft script dated April 5, 1954 with blue revision pages dated to September 20. Zanuck has signed his initials, *"D.Z.,"* on the front cover and pencil notations on the front flyleaf, *"publicity – for magazine – pour it on."* Original studio covers exhibit a trace of fading and edge wear. **$400 – $600**



**425. Pair of Rod Serling scripts: *Twilight Zone* and *The Doomsday Flight*.** (CBS-TV, 1959-1964 and 1960) Complete script for the season one, episode 19 of *The Twilight Zone* titled, "The Purple Testament." Written by Rod Serling, 30 pgs., dated August 18, 1959. Covers show slight soiling and wear. Includes *The Doomsday Flight* (Universal-TV, 1966) complete script dated January 13, 1966 with colored revision pages dated to March 16. Covers exhibit toning and slight handling. **$200 – $300**



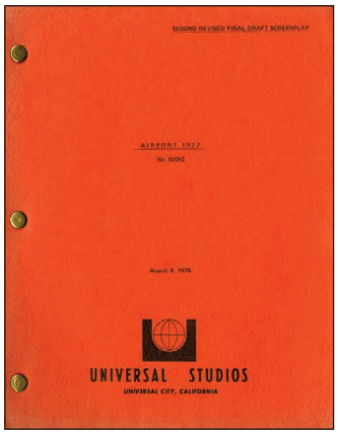

**426. *Let's Make Love* script.** (TCF, 1960) Complete Revised Shooting Final script dated December 30, 1959 with blue revision pages dated to January 11, 1960. Studio covers exhibit handling and slight creasing. **$300 – $500**

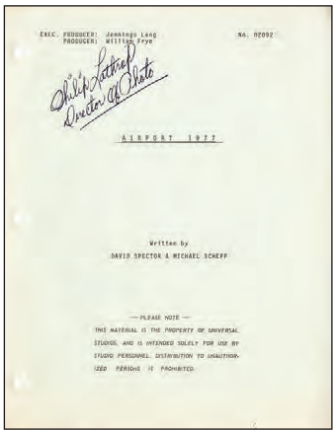



**427. *The Virgin Queen* script with Darryl F. Zanuck's handwritten notations.** (TCF, 1955) Complete revised first draft continuity script dated May 12, 1953. Zanuck has signed his initials, *"D.Z.,"* on the front cover and his strongly worded opinion of the script on the front flyleaf, *"lacks action – all talk – needs better last act – guts – telegraphed – first act wonderful! He must be played violently ambitious – ready to crawl for success – then throws it away for love. Is the whore – or virgin – will English crucify us?"* Bears Zanuck's extensive notations with dialogue changes and suggestions, marked out passages, etc. Studio covers exhibit handling wear. Bearing Mr. Zanuck's comments in mind, a rough outline for the last act was submitted to his office and is included. Typed on Twentieth Century-Fox letterhead, dated May 21, 1953. **$400 – $600**

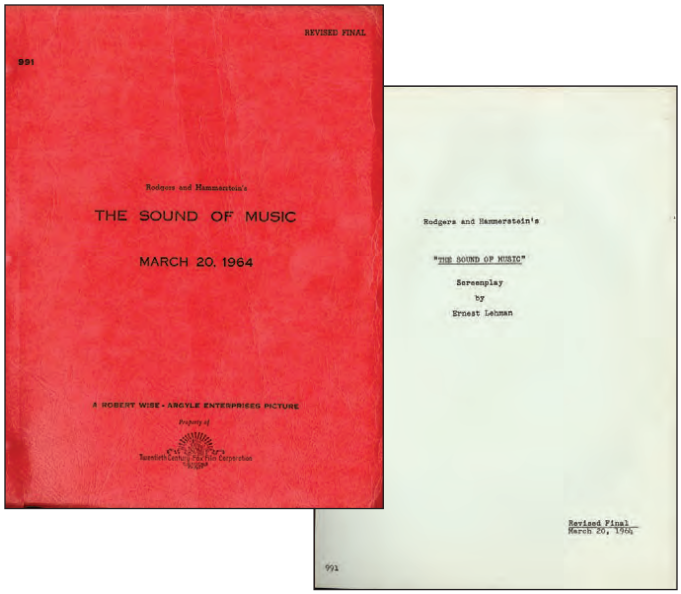



**428. The original unaired filmed 1965 *Lost in Space* pilot script "No Place to Hide" signed by Bill Mumy and Angela Cartwright.** (CBS-TV, 1965-1968) Unaired filmed *Lost in Space* pilot script for "No Place to Hide." Complete Fifth Revised Shooting Final, dated January 6, 1965 with pink and blue revision pages dated to January 26. Signed on the title page in blue ink, *"Bill Mumy, Will Robinson"* and *"Angela Cartwright, Penny Robinson."* **$300 – $500**

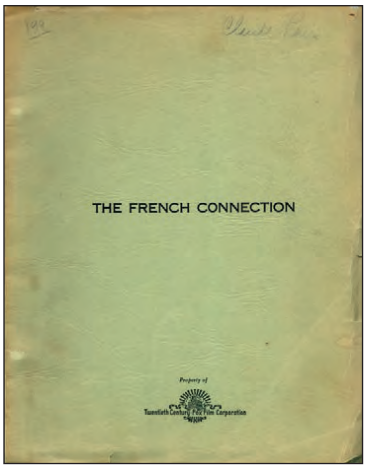



**429. *Airport 1977* script.** (Universal, 1977) Complete Second Revised Final Draft dated August 4, 1976. Likely Philip Lathrop's, Director of Photography, personal copy with his name in ink on the title page. Exhibits only slight handling. **$200 – $300**



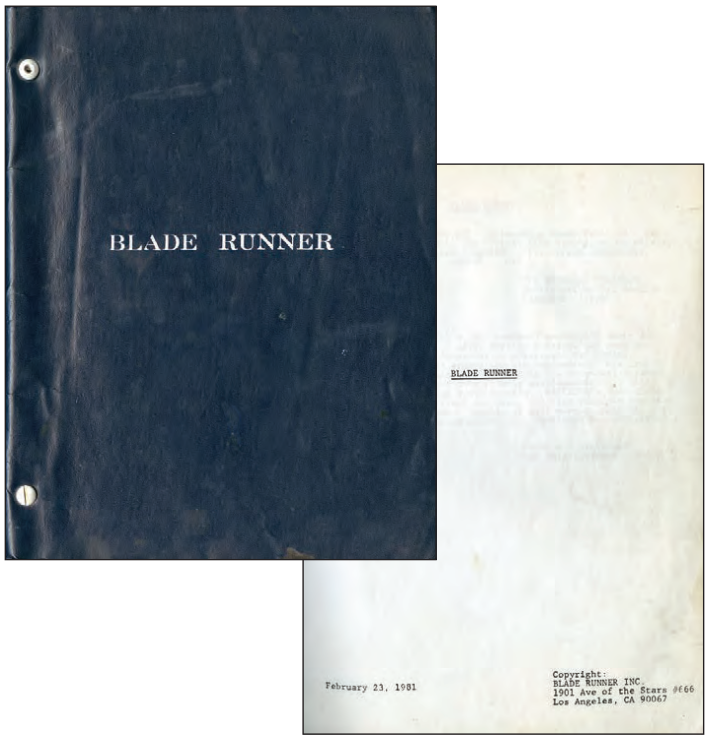

**432. *The Sound of Music* script.** (TCF, 1965) Complete Revised Final script dated March 20, 1964 with blue revision pages dated to August 6. Screenplay by Ernest Lehman. Original covers exhibit handling. The film garnered multiple Academy Awards including Best Director, Best Picture, and Best Score. Lehman won a Best Written American Musical award from the Writers Guild of America. **$300 – $500**

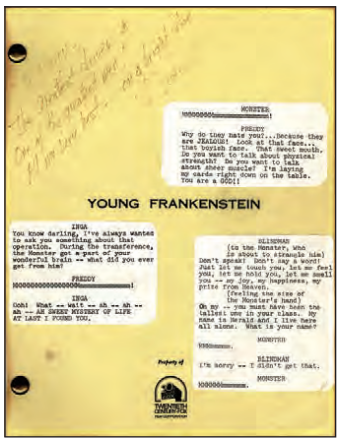






**430. *The French Connection* script.** (TCF, 1971) Complete script dated October 6, 1970. 93 pgs. Screenplay by Ernest Tidyman based on a book by Robin Moore. Studio covers exhbit chipping and toning. Upper corner tips of last few leaves creased. **$400 – $600**



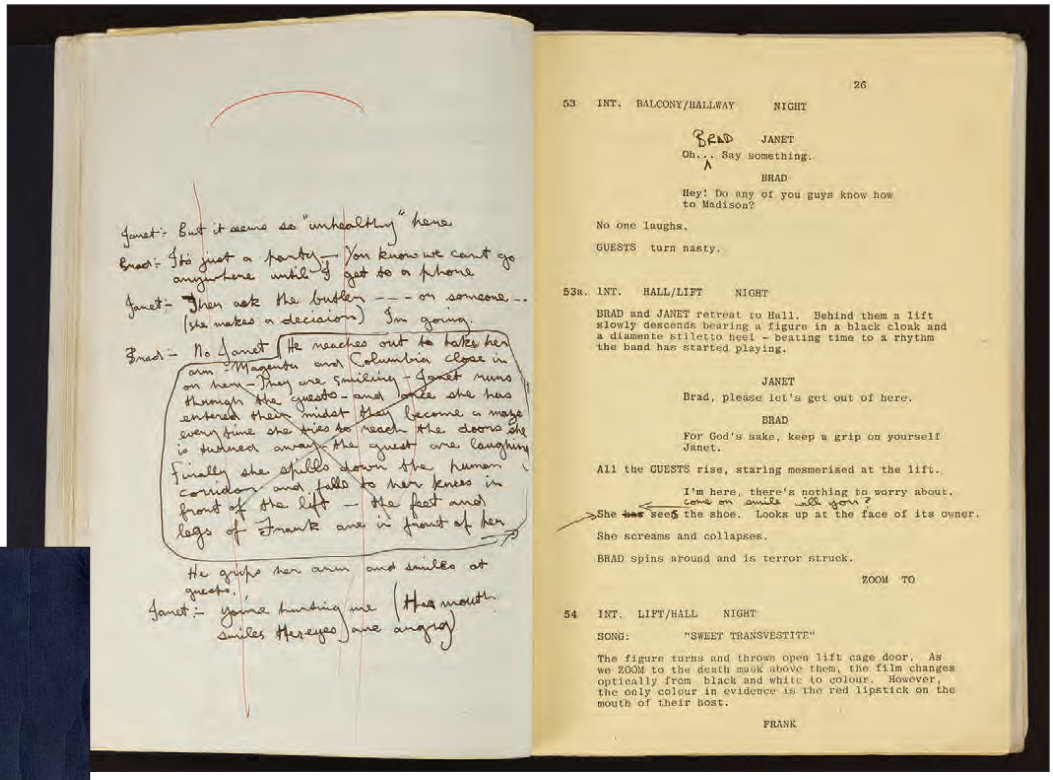




**431. *Young Frankenstein* script signed by Mel Brooks.** (TCF, 1974) Complete Fourth Draft dated February 7, 1974. Screenplay by Gene Wilder and Mel Brooks. Inscribed by Mel Brooks on the front cover, "To Murray – The Greatest driver & one of the greatest men! All my very best – on a bright future, Mel Brooks." "Uncle" Murray was a Union driver for various Hollywood studios over a 30+ year career. Three dialogue sections have been clipped from pages 83, 95 and 134 and pasted on cover. Also includes a call sheet dated March 24, 1974. **$400 – $600**

**433. *Blade Runner* script.** (Warner Bros., 1982) Complete 133 pg. script dated February 23, 1981 with pink and blue revision pages dated to May 6. Screenplay written by Hampton Fancher and David Peoples adapted from the novel *Do Androids Dream of Electric Sheep* by Philip K. Dick. Original dark blue bradbound flexible vinyl covers with title printed in white. Exhibits obvious signs of production use with light thumb wear and smudging, covers show slight soiling; otherwise, Fine. A wonderful artifact from this neo-noir cult classic. **$600 – $800**



26

53 INT. BALCONY/HALLWAY NIGHT

BRAD JANET
Oh... Say something.

BRAD
Hey! Do any of you guys know how to Madison?

No one laughs.

GUESTS turn nasty.

53a. INT. HALL/LIFT NIGHT

BRAD and JANET retreat to Hall. Behind them a lift slowly descends bearing a figure in a black cloak and a diamante stiletto heel - beating time to a rhythm the band has started playing.

JANET
Brad, please let's get out of here.

BRAD
For God's sake, keep a grip on yourself Janet.

All the GUESTS rise, staring mesmerised at the lift.

I'm here, there's nothing to worry about. come on smile with you?

She ~~has~~ sees the shoe. Looks up at the face of its owner.

She screams and collapses.

BRAD spins around and is terror struck.

ZOOM TO

54 INT. LIFT/HALL NIGHT

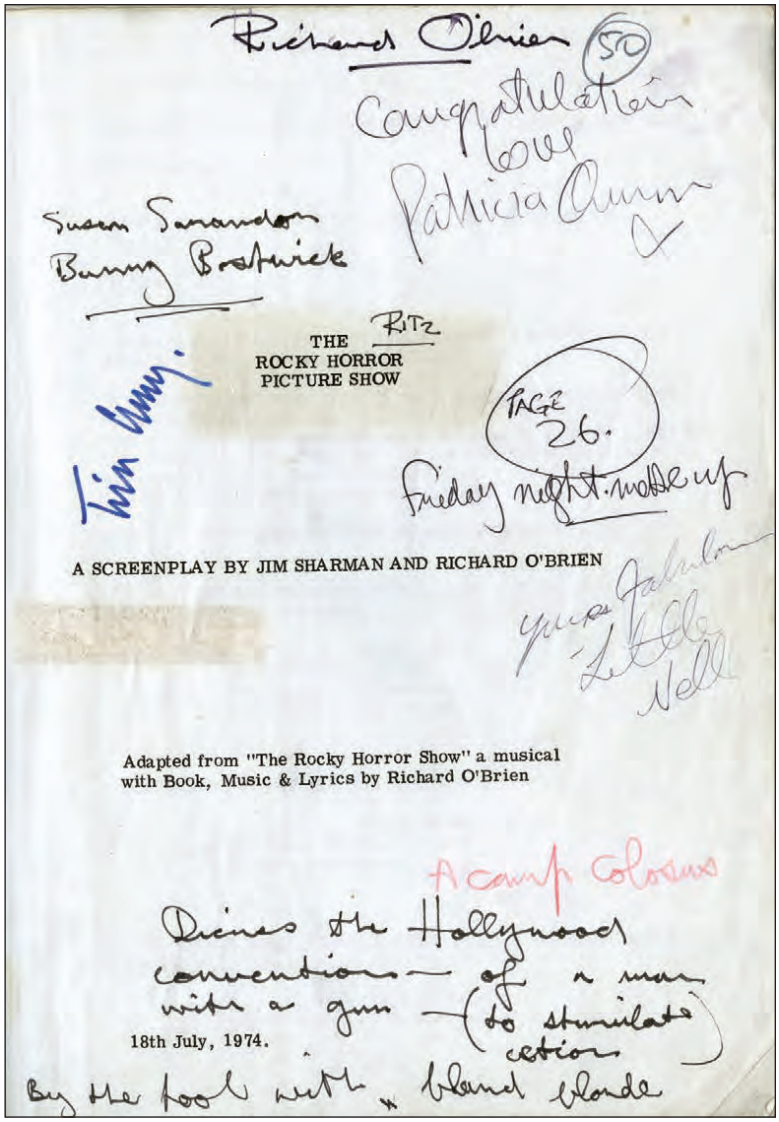
SONG: "SWEET TRANSVESTITE"

The figure turns and throws open lift cage door. As we ZOOM to the death mask above them, the film changes optically from black and white to colour. However, the only colour in evidence is the red lipstick on the mouth of their host.

FRANK

Janet:- But it seems so "unhealthy" here
Brad:- It's just a party - You know we can't go anywhere until - get to a phone
Janet:- Then ask the butler - - - or someone...
(She makes a decision) I'm going.
Brad:- No Janet (He reaches out to take her arm - Magenta and Columbia close in on him - They are smiling - Janet runs through the guests - and once she has entered their midst they become a maze every time she tries to reach the doors she is pushed away. The guest are laughing finally she spills down the human corridor and falls to her knees in front of the lift - the feet and legs of Frank are in front of her
He grips her arm and smiles at guests.
Janet:- You're hurting me (Her mouth smiles Her eyes are angry)



Richard O'Brien 50
Congratulations
love
Patricia Quinn

Susan Sarandon
Barry Bostwick

THE RITZ
ROCKY HORROR
PICTURE SHOW

Tim Curry.

PAGE 26.
Friday night. make up

A SCREENPLAY BY JIM SHARMAN AND RICHARD O'BRIEN

yours fabulously
Little Nell

Adapted from "The Rocky Horror Show" a musical with Book, Music & Lyrics by Richard O'Brien

A camp colossus
Dies the Hollywood
convention — of a man
with a gun — (to stimulate
action
18th July, 1974.
By the fool with a blond blonde

**434. Original annotated script used on-set by creator and screenwriter Richard O'Brien during filming of *The Rocky Horror Picture Show*.** (TCF, 1975) Complete original 88 pg. script, dated July 18, 1974, with yellow and pink revision pages dated September 25. Used on-set by creator and screenwriter Richard O'Brien during the 1974 filming of *The Rocky Horror Picture Show*, still in limited release 36 years after its premiere, the longest-running theatrical release in film history. Screenplay written by Jim Sharman and Richard O'Brien adapted from *The Rocky Horror Show* musical and book by O'Brien. With O'Brien's signature in ink at the top of the title page and 38 pages of annotations and on-set script changes in his handwriting throughout. Some notations are only a word or two of changes, others are extensive dialogue passage reworkings. Signed by the principle cast on the title page including: Tim Curry "Dr. Frank-N-Furter – The Mad Scientist," Susan Sarandon "Janet Weiss – A Heroine," Barry Bostwick "Brad Majors – A Hero," Richard O'Brien screenwriter and "A Handyman," Patricia Quinn "Magenta – A Domestic," Nell Campbell "Columbia – A Groupie," signed as *"Little Nell."* This script was offered as the 1st prize for the Rocky Horror Convention Costume Contest winner in 1978 and was acquired by the present owner from the contest winner. All cast members had signed it except for Tim Curry, who signed it in 1980 for the present owner. A truly one-of-a-kind and incredible artifact from this cult classic film. **$12,000 – $15,000**







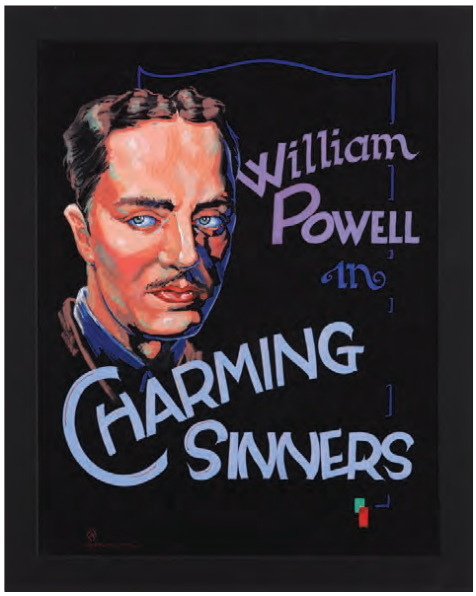
**435. Original promotional artwork for *Wings*.** (Paramount, 1927) Original promotional artwork accomplished in acrylic and gouache on an 8 ½ in. x 13 in. illustration board featuring a pilot engaged in a dog fight. Exhibits light scuffing and handling but remains in Very good condition. Includes an original film program that exhibits a long jagged tear through the last few leaves and cover. Fair condition only. **$300 – $500**



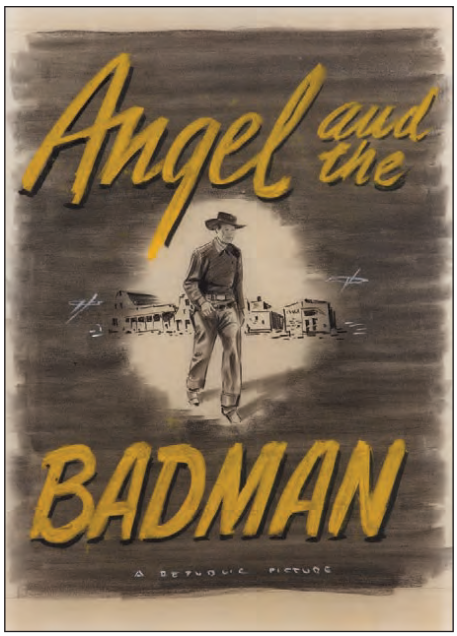
**436. Russell Patterson storyboards (5) for *This is the Army* and *Mission to Moscow*.** (Warner Bros., 1943) Collection of (5) original storyboard composites on 15" x 20" mats, each with from two to six scenes executed in color or sepia by Russell Patterson, for the wartime films *This is the Army* and *Mission to Moscow.* From the estate of Orville Goldner, and four have been inscribed by choreographer LeRoy Prinz to him. **$200 – $300**



**437. Ivor Beddoes original production artwork for *The Red Shoes*.** (MGM, 1948) Wonderful original production artwork by Ivor Beddoes accomplished in acrylic on a 7 ¾ in. x 11 ¾ in leaf of illustration paper depicting a surreal dance sequence in vivid hues. Signed in pencil "Ivor" by the artist at the lower right. Tipped to a slightly larger leaf and housed in simple hinged mat. Exhibits minor chipping and paper loss at upper right corner; otherwise, Fine. **$400 – $600**




**438. Original theater artwork of William Powell from *Charming Sinners*.** (Paramount, 1929) Original theater artwork for William Powell from *Charming Sinners* that was exhibited in a Muskegon, Michigan theater circa 1931. Accomplished in pastel and tempera on a 14 in. x 18 in. leaf of illustration board. Signed and dated by the artist at the lower left, *"Berg – 31"* and bearing a pencil notation on the verso, *"For exhibition 1931 Wilfred T. Berg, 760 Margoux Ave, Muskegon, Michigan."* Housed in a simple cardboard mat. Fine condition. **$300 – $500**




**439. *Angel and the Badman* original chalk-pastel poster-art concept sketch.** (Republic Pictures, 1947) For the first film produced by John Wayne, a dramatic poster concept sketch in pencil, pen & ink, and chalk pastel on 12" x 17" vellum. The elements in this concept are broken up for final use, with the background and titles as the pressbook cover, and the artwork of Wayne walking as a part of the Window Card. **$600 – $800**




**440. Charles Addams original artwork for the Broadway play, *The Honeys*.** Original artwork by Charles Addams accomplished in pen & ink and gouache on an approx. 15 in. x 24 in. leaf of illustration board and featuring a portrait of two men on a tombstone. Elaborately framed with custom tombstone-shaped mat, frame measures 24 in. x 32 in. *The Honeys*, a play written by Roald Dahl, opened on Broadway on April 28, 1955 and starred Hume Cronyn, Jessica Tandy and Dorothy Stickney. Based on some of his stories from *Someone Like You*, it revolves around two sisters who decide to murder their husbands. Includes an original Playbill from the production signed by Jessica Tandy and Hume Cronyn. Not inspected out of frame. **$2,000 – $3,000**



**441. Orry-Kelly set concept artwork for stage production of *Auntie Mame* signed by Rosalind Russell.** Original set concept artwork by Orry-Kelly accomplished in gouache and tempera on a 14 in. x 13 ¾ in. leaf of illustration paper featuring Rosalind Russell as "Mame Dennis" standing in an elegantly appointed room from the stage production of Auntie Mame. Approval signature *"OK R Russell"* at the lower right. Upper and lower corner tips missing, 6 in. tear at the left center repaired with scotch tape on the verso. Very good condition. **$400 – $600**

**442. Mario Larrinaga collection of (4) 31" x 40" matte-paintings.** Oil on 31" x 40" masonite (1) and oil and silver-bromide on photographic paper mounted to 31" x 40" masonite (3) all attributed to noted matte-painter Mario Larrinaga, whose credits include *King Kong* and *Citizen Kane*. These works are later, and could possibly be from the two *Cinerama* films that he contributed to. **$600 – $800**



**443. Trio of Scott MacGregor production designs for *Taste the Blood of Dracula*.** (Hammer, 1970) Three (3) original production scene concepts by Scott MacGregor accomplished in ink, gouache and tempera on leaves of woven paper; one measuring 11 in. x 15 ½ in., the others 7 in. x 10 ¾ in. They feature two scene concepts for the interior of Hargood Hall and one of Secker's library. Each is signed in ink, "MacGregor 69." Pinholes at corner tips; otherwise, Fine. **$400 – $600**





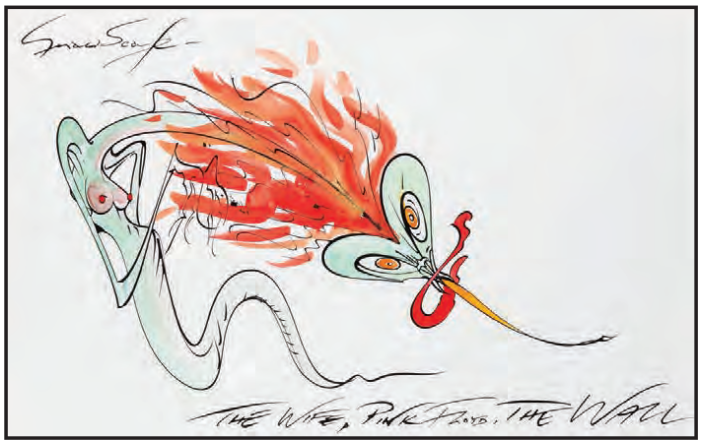





**444. Original Michael Hobson poster artwork for *Caveman*.** (UA, 1981) Original strip-in poster artwork by Michael Hobson for *Caveman* featuring Ringo Starr as "Atouk" along with a supporting cast of cave misfits. Accomplished in graphite, ink, gouache and tempera on 24 in. x 30 in. illustration board, artwork measures approx. 19 in. x 21 in., with orange celluloid transparent overlay. **$800 – $1,200**



**446. Conceptual poster artwork by Michael Dudash for *Greystoke: The Legend of Tarzan, Lord of the Apes*.** (Warner Bros., 1984) Wonderful concept painting by Michael Dudash for a proposed poster design for *Greystoke: The Legend of Tarzan, Lord of the Apes*, starring Christopher Lambert as "Tarzan" crawling along a tree branch preparing to stab a large python. An incredibly atmospheric work reminiscent of the classic 1970s *Tarzan* book cover illustrations. Accomplished in acrylic on board measuring 22 ¾ in. x 35 ½ in. Seiniger Advertising agency, Los Angeles sticker affixed to the verso. Lower left corner slightly bumped; otherwise, Fine condition. **$800 – $1,200**




**445. Gerald Scarfe concept artwork for "The Wife" in Pink Floyd's *The Wall*.** (1982) Original illustration artwork by English cartoonist and illustrator Gerald Scarfe accomplished in ink, gouache and tempera on a 14 ½ in. x 23 ½ in. leaf of illustration paper, depicting "The Wife" in the surreal flower animation sequence of Pink Floyd's song "What Shall We Do Now?" from the live action/animated musical film *The Wall*. Scarfe contributed extensively to the film's artistic look and feel and even served as director for the animation sequences. He also painted the cover illustration for The Wall. Signed in black ink *"Gerald Scarfe"* at the top right and handwritten *"The Wife, Pink Floyd, The Wall"* in the lower margin. Small creased tear at the center right edge, slight handling; otherwise, Fine. **$2,000 – $3,000**



**447. Original final poster artwork for *Tai-Pan* by John Alvin.** (De Lauentiis Entertainment, 1986) Original final poster artwork by John Alvin for *Tai-Pan* accomplished in acrylic on stretched canvas measuring 44 in. x 96 in. This stunning work features Bryan Brown as "Dirk Struan," Joan Chen as "May-May," John Stanton as "Tyler Brock," along with notable scenes from the film. Perfect for display. Special shipping arrangements will apply. **$800 – $1,000**

## Title Sequence Camera Artwork

Since the invention of the cinematograph in the 1890s, simple title cards were used to introduce and close silent film presentations in order to identify the film, studio and the production company involved as well as register copyright. In the early short films the first examples of title sequences were quite literally a series of title cards shown at the beginning of the film. With the advent of sound the sequence was typically accompanied by a musical prelude. As cinema's title sequences grew longer to accommodate larger cast and crew, we begin to see the involvement of graphic design in generating strong graphics-led sequences such as those by Saul Bass and Maurice Binder. The following 24 lots, 448-471, represent some of the most recognizable camera artwork from Hollywood's Golden Age.




**448. *The Roaring Twenties* original camera artwork.** (Warner Bros., 1939) Original title art for *The Roaring Twenties* accomplished as a background photo transfer applied to approx. 17 in. x 21 in. illustration paper with cityscape trimmed by hand. The celluloid overlay reproduces the original text to round out the display. Beautifully matted and framed in 21 in. x 27 in. black frame. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**449. *The Lone Ranger* "General Mills" title camera art.** (ABC-TV, 1949-1957) General Mills sponsorship camera art. Enamel on glass, the entire piece measures 22 in. x 28 in., the art measures 2 ½ in. x 11 in. Housed in a black frame over a Clayton Moore blowup and perfect for display. Slight flaking of enamel; otherwise, Fine condition. An original piece created for the film by Pacific Title. **$800 – $1,200**



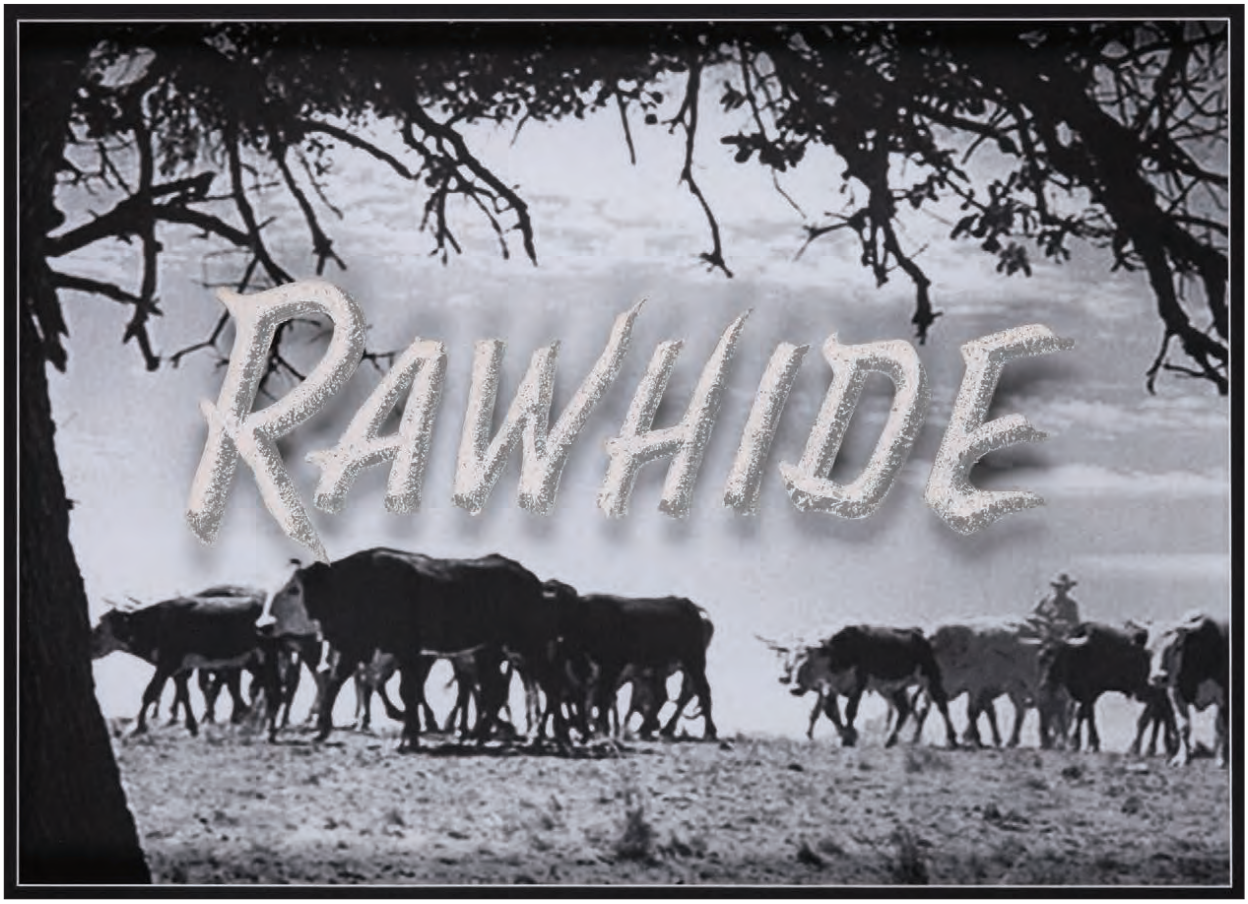

**450. M-G-M end title camera art.** End title camera art for a circa 1950s Metro-Goldwyn-Mayer film. Hand-painted enamel on glass, the entire piece measures 24 in. x 34 in., the art measures approx. 8 in. x 13 in. Housed in a black frame with mat and perfect for display. An original piece created for the film by Pacific Title. **$8,000 – $10,000**




**451. ORIGINAL MAIN TITLE ARTWORK FROM *DADDY LONG LEGS*.** (TCF, 1955) Tempera and gouache on approx. 21 in. x 39 in. 4-ply illustration board, being the original artwork shown during the opening title sequence for *Daddy Long Legs* featuring a pair of dancers against a starry background. The hand-painted celluloid title is a reproduction added later for display purposes. Housed in a custom mat and backed with foam core for display. An original piece created for the film by Pacific Title. **$2,000 – $3,000**




**452. *CAROUSEL* TITLE ART.** (TCF, 1956) "Twentieth Century-Fox presents Rodgers and Hammerstein's Carousel" title art. Enamel on glass in gold, pale blue and matte black, the entire piece measures 23 ½ in. x 33 ½ in, the logo art measures approx. 9 ½ in. x 23 in. The star field background is a reproduction to complete the display. Housed in an archival frame and perfect for display. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**453. *RAWHIDE* MAIN TITLE CAMERA ART.** (CBS-TV, 1959-1965) Enamel on glass in matte grey and white in impasto for effect, the entire piece measures 22 in. x 28 in, the logo art measures approx. 6 in. x 16 in. The cattle background is a reproduction to complete the display. Housed in a black frame and perfect for display. An original piece created for the film by Pacific Title. **$6,000 – $8,000**




**454. Warner Bros. main title opening camera logo art.** Tempera and airbrush on approx. 29 ½ in. x 39 ½ in. illustration board, being the camera logo art shot during the opening credit sequence for Warner Bros. films from circa late 1948 through late 1967 and features the company's famous "classic shield" trademark superimposed over a cloud skyline. The shield logo is affixed over the cloud background giving it a vivid three-dimensional quality. This style logo was used for such films as *Dial M for Murder* (1954), *The High and the Mighty* (1954), *Hondo* (1953), and many others. Exhibits faint grey paint specks at the upper left logo and background; otherwise, Fine condition. Not inspected out of frame. Housed in a simple black frame and perfect for display. **$60,000 – $80,000**







**455. *The Rifleman* camera title art for Chuck Connors and Johnny Crawford.** (ABC-TV, 1958-1963) Enamel on glass for the starring credit of Chuck Connors and support credit of Johnny Crawford for *The Rifleman*. Beautifully matted and framed in 21 ½ in. x 28 in. black frame over recreation portrait blow-ups from the TV series. Logo art measures approx. 9 in. x 13 in. An original piece created for the film by Pacific Title. **$2,000 – $3,000**



**456. *Perry Mason* camera title art.** (CBS-TV, 1957-1966) Photo offset print featuring Blind Justice in white with scales and sword in hand over a black background. The blade of the sword is white paper that allowed the credits to be displayed. Print measures approx. 34 in. x 51 in, artwork measures 30 in. x 43 in. Housed in a simple black frame and perfect for display. Exhibits light scuffing at the upper right; otherwise, Fine condition. Not inspected out of the frame. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**458. James Stewart title from *How the West Was Won*.** (MGM, 1962) Enamel on glass of the starring credit for James Stewart who played "Linus Rawlings" in *How the West Was Won*. The entire piece measures 23 in. x 33 ½ in., the art measures 2 ¼ in. x 16 in. Housed in a black frame over a scene blowup from the film and perfect for display. An original piece created for the film by Pacific Title. **$2,000 – $3,000**



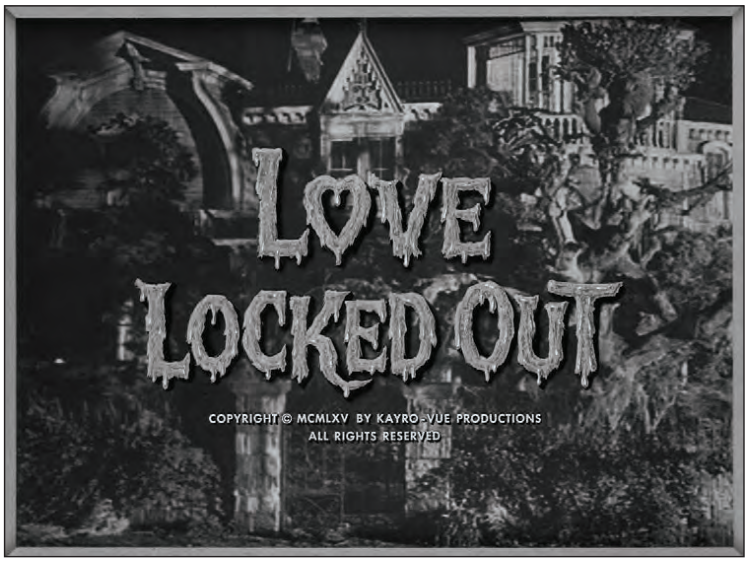

**457. Original moonscape end title from *The Twilight Zone*.** (CBS-TV, 1959-1964) Original end title logo art for *The Twilight Zone* with the original moonscape celluloid. Mat opening measures 11 in. x 15 ¼ in. The glass overlay, "THE TWILIGHT ZONE, Produced by Cayuga Productions, Inc. in association with THE CBS TELEVISION NETWORK," is hand-painted in tempera and airbrush is a reproduction to round out the display. Beautifully matted and framed in an 18 ½ in. x 22 ½ in. black frame. An original piece created for the film by Pacific Title. Exhibits some stray airbrush sprays to the glass overlay; otherwise, Excellent condition. Not inspected out of frame. **$3,000 – $5,000**




**459. Debbie Reynolds title for *How the West Was Won*.** (MGM, 1962) Title for Debbie Reynolds who played "Lilith Prescott" in *How the West Was Won*. Enamel on glass in yellow and orange with matte black shadowing, the entire piece measures 25 ½ in. x 35 in., the logo art measures 2 ½ in. x 16 ½ in. The portrait of Debbie Reynolds is a reproduction to complete the display. Housed in an archival frame and perfect for display. An original piece created for the film by Pacific Title. **$2,000 – $3,000**




**460. *Gidget Goes to Rome* title art.** (Columia, 1963) Watercolor, tempera, acrylic and airbrush on 24 in. x 28 in. 4-ply illustration board, being the title art shot during the title sequence of *Gidget Goes to Rome*. Chipping to lower edge of overlay, lower corners bumped, lacks eagle design at the top; otherwise, Fine. **$300 – $500**




**461. Episode title from *The Munsters* episode, "Love Locked Out".** (MCA-TV, 1964-1966) Title camera art for *The Munsters*' Season 1, Episode 24, "Love Locked Out" (March 4, 1965). Enamel on glass in matte grey and white in heavy dripping impasto for effect, the entire piece measures 23 in. x 29 in, the logo art measures approx. 9 in. x 17 in. The Munster home background is a reproduction to complete the display. Housed in an archival frame with linen mat and perfect for display. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**462. *My Fair Lady* camera title art for Audrey Hepburn title.** (Warner Bros., 1964) Enamel on glass of the starring credit for Audrey Hepburn in *My Fair Lady*. The entire piece measures 24 in. x 33 in., the logo art measures 10 ½ in. x 14 in. Housed in a black lacquer wood frame over a scene blowup from the film. An original piece created for the film by Pacific Title. **$8,000 – $12,000**




**463. Cecil Beaton title from *My Fair Lady*.** (Warner Bros., 1964) Enamel on glass of the credit for Costumes, Scenery & Production Designed by Cecil Beaton for *My Fair Lady*. The entire piece measures 23 ½ in. x 33 ½ in., the art measures 8 ½ in. x 20 in. Housed in a black frame over a scene blowup from the film and perfect for display. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**466. Stanley Holloway, Wilfrid Hyde-White and Gladys Cooper title credit camera artwork from *My Fair Lady*.** (Warner Bros., 1964) Enamel on glass co-starring credit for Stanley Holloway "Alfred P. Doolittle," Wilfrid Hyde-White "Colonel Hugh Pickering," and Gladys Cooper "Mrs. Higgins" in *My Fair Lady*. Beautifully matted and framed in 23 ¾ in. x 33 ½ in. black frame over recreation floral blowup from the sequence. Logo art measures approx. 9 in. x 22 in. An original piece created for the film by Pacific Title. **$1,500 – $2,500**




**464. William H. Ziegler title credit camera artwork from *My Fair Lady*.** (Warner Bros, 1964) Enamel on glass William H. Ziegler film editor, along with set decorator, make-up and hair stylist credits from *My Fair Lady*. Beautifully matted and framed in 23 ¾ in. x 33 ½ n. black frame over recreation floral blow-up from the sequence. Logo art measures approx. 7 ½ in. x 22 in. An original piece created for the film by Pacific Title. **$1,000 – $1,500**




**467. George Bernard Shaw title credit camera artwork from *My Fair Lady*.** (Warner Bros., 1964) Enamel on glass title credit for [George] Bernard Shaw from whose screenplay for the film version of *Pygmalion* was adapted into the film *My Fair Lady*. Beautifully matted and framed in 23 ¾ in. x 33 ½ n. black frame over recreation floral blowup-from the sequence. Logo art measures approx. 8 in. x 20 in. An original piece created for the film by Pacific Title. **$1,500 – $2,500**




**465. Rex Harrison title credit camera artwork from *My Fair Lady*.** (Warner Bros., 1964) Enamel on glass starring credit for Rex Harrison who played "Professor Henry Higgins" in *My Fair Lady*. Beautifully matted and framed in 23 ¾ in. x 33 ½ n. black frame over recreation floral blow-up from the sequence. Logo art measures approx. 8 in. x 20 in. An original piece created for the film by Pacific Title. **$4,000 – $6,000**




**468. Alan Jay Lerner and Frederick Loewe title credit camera artwork from *My Fair Lady*.** (Warner Bros., 1964) Enamel on glass artwork for the lyrics and music credits of Alan Jay Lerner and Frederick Loewe from *My Fair Lady*. Beautifully matted and framed in 21 ½ in. x 28 in. black frames over a recreation of the floral blow-up from the sequence. Logo art measures approx. 9 in. x 18 ½ in. Exhibits slight flaking wear to a few of the letters. An original piece created for the film by Pacific Title. **$2,000 – $3,000**




**469. Cinerama main title camera art.** Enamel on glass for the Cinerama, Inc. Production camera art. Circa 1960s, Cinerama Productions produced the films *How the West Was One*, *The Wonderful World of the Brothers Grimm* and other films. The entire piece measures 23 in. x 34 in., the logo art measures 6 ½ in. x 14 ½ in. Housed in a black frame over a black background and perfect for display. Some minor flaking of enamel; otherwise, Fine condition. An original piece created for the film by Pacific Title. **$3,000 – $5,000**




**470. *Young Frankenstein* camera title art for actor Peter Boyle.** (TCF, 1974) Enamel on glass of the credit for Peter Boyle who played "The Monster" in Mel Brooks' *Young Frankenstein*. The entire piece measures 24 in. x 33 in., the logo art measures 2 ½ in. x 14 in. Housed in a black lacquer wood frame over a scene blowup from the film. An original piece created for the film by Pacific Title. **$2,000 – $3,000**



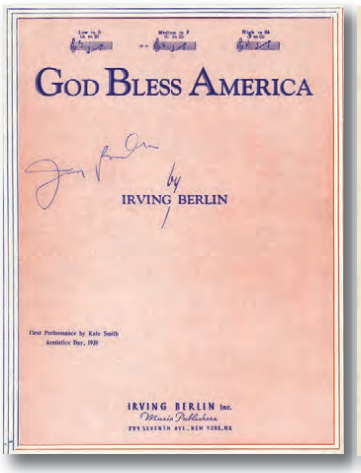

**471. Twentieth Century-Fox end title camera art.** End title camera art for a circa 1960s Twentieth Century-Fox film. Hand-painted enamel on glass, the entire piece measures 23 ½ in. x 34 in., the art measures approx. 8 ½ in. x 15 in. Housed in a black frame with mat and perfect for display. An original piece created for the film by Pacific Title. **$8,000 – $10,000**
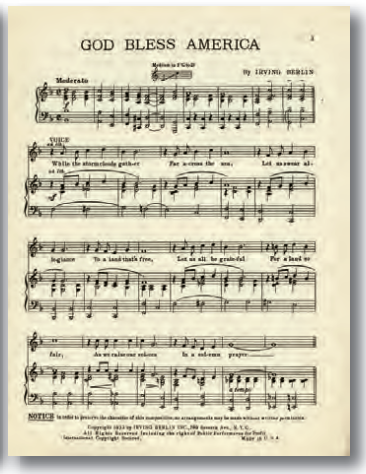


**472. Oversize portrait of Bud Abbott and Lou Costello signed by both.** Gelatin silver glossy double-weight 10 7/8 x 13 ¾ in. Universal publicity portrait by Ray Jones of the comedic duo, signed by both in black ink on the image, *"Bud Abbott"* and *"Lou Costello."* Studio and photographer credit rubber stamp on the verso. Signatures are dark and prominent. Very fine. **$800 – $1,200**



**473. Oversize portrait of Lucille Ball inscribed and signed, dated 1936.** Gelatin silver matte double-weight borderless 9 5/8 x 13 3/8 in. print of Lucille Ball. A beautiful portrait of the young star with platinum-dyed hair. Inscribed in black ink on the image, *"To Mr. Raikes with – appreciation, felicitations – satisfaction and Love – Lucille Ball 36."* Fine; with light scuffs and handling, mounting remnants on the verso. **$600 – $800**







**474. "God Bless America" sheet music signed by Irving Berlin.** Sheet music for Irving Berlin's "God Bless America," 5 pgs., Irving Berlin Inc. Music Publishers, New York. Boldly signed on the cover in blue ink, "Irving Berlin." Signature is dark and prominent. Fine. **$400 – $600**



**475. Clara Blandick portrait signed.** Gelatin silver glossy double-weight 8 x 10 in. portrait of Clara Blandick by Jack Freulich from Beloved (1934). Inscribed in black ink at the right, "To John B. Callahan, Sincere good wishes, Clara Blandick." Blandick is best know for her role as "Auntie Em" from The Wizard of Oz. Studio caption and photographer rubber stampm on the verso. Very fine; with light bend at the lower left corner tip. **$1,200 – $1,500**



**476. Al Pacino and Marlon Brando portrait signed by both from *The Godfather*.** (Paramount, 1972) Black and white glossy borderless 7 ¾ in. x 9 ¾ in. print of Al Pacino as "Michael" and Marlon Brando as "Don Vito Corleone" on the set of *The Godfather*. Signed in black ink, *"Al Pacino,"* and in blue ink, *"Marlon Brando."* Very fine; with mounting tape on the verso. **$300 – $500**




**477. Montgomery Clift portrait signed.** Gelatin silver 3 ½ in. x 5 ½ in. German publicity photo postcard of the young actor in a suit and tie. Signed in blue ink along the lower margin, "Montgomery Clift." Fine; mounting tape removal remnant on the verso, light horizontal bend in raking light. **$300 – $500**



**479. Clark Gable and George Raft portraits signed.** Gelatin silver semi-gloss double-weight 8 x 10 in. portrait of Clark Gable in suit and tie. Inscribed in blue ink at the top right, *"For Fanny, My Best Wish, Clark Gable."* Fine; with crease at the upper left corner tip. Together with a gelatin silver matte double-weight 11 x 14 in. print of George Raft. Inscribed in black ink at the top left, *"To Dorothy, a very swell person who I enjoy working with. George Raft."* Fine; with mounting tape on the verso. **$600 – $800**



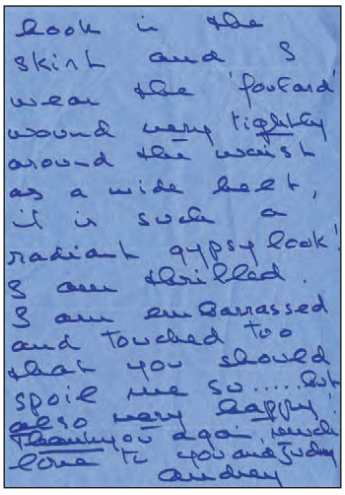
**478. Henry Ford portrait signed.** Gelatin silver matte double weight sepia tone 6 7/8 in. x 9 ¼ in. print of Henry Ford. The wonderful portrait of the industrialist wearing a suit and tie. Signed in dark blue ink at the lower right, *"Henry Ford."* Fine; with slight silvering and mounting remnants on the verso. **$800 – $1,200**



**480. Rare Charley Grapewin portrait signed.** Gelatin silver semi-gloss double-weight 7 ½ in. x 9 ¾ in. portrait by Apeda Studio, New York, of the smiling actor. Inscribed in blue ink at the lower left, *"Sincerely yours, Charley Grapewin 9/25/15."* Grapewin is best known for his role as "Uncle Henry" in *The Wizard of Oz*. Very good; with corner tips trimmed and mounting remnants on the verso. **$800 – $1,200**

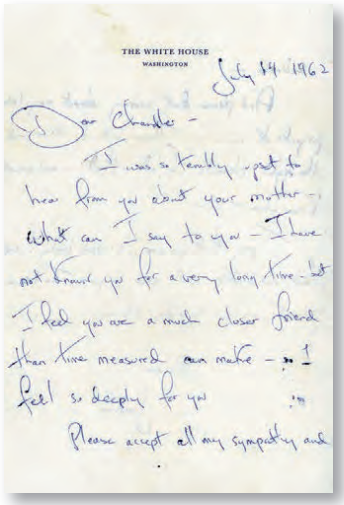
**481. Audrey Hepburn ALS to David Hayes.** Hepburn, Audrey. Autograph Letter Signed, *"Audrey,"* Octavo, 2 pages, dated June 16, 1983, on pale blue stationery. Written to fashion designer David Hayes, Hepburn pens (in full): *"Dear David, Thank you, thank you, thank you. The 'Poppy' dress is enchanting and beautiful, the spirit of summer! And it fits!!! I only have to make up the hook in the skirt and I wear the '---' wound very tightly around the waist as a wide belt. It is such a radical gypsy look! I am thrilled. I am embarrassed and touched too that you should spoil me so…..but also very happy! Thank you again, much love to you and Judy."* Accompanied by the original envelope of transmittal addressed in Hepburn's hand. Slight creasing. **$400 – $600**



**482. Very rare oversize photograph of General Ulysses S. Grant signed, also signed by his aides-de-camp Adam Badeau and Orville E. Babcock, both present during the Appomattox surrender.** Grant, Ulysses S., Commanding General of the Army. **Very Rare Oversize Photograph Signed**, *"U.S. Grant Lt. Gen. U.S.A.,"* also signed by Grant's aides-de-camp Adam Badeau *"Adam Badeau Brevet Col. & Mil Secy"* and Orville E. Babcock *"O.E. Babcock Lt. Col. A.D.C.,"* no place [Cincinnati, Ohio], no date [ca. 1865]. Oval 14 in. x 11 in. including mount, with handwritten imprint of *"Leon Van Loos Cin*[cinna]*ti O*[hio]. *Photo,"* at lower right, verso with large printed advertisement for Leon Van Loo's Photographic Studio." A striking oversize portrait, probably war date, of Grant and his two most trusted staff members, wearing full military uniforms. Grant is seated holding a lit cigar with a stack of papers on his lap. Orville E. Babcock (1826-1884) served as Grant's aide from May 1864 and accompanied Grant during the battles of the Wilderness, Spotsylvania, Cold Harbor, siege of Petersburg and the Appomattox surrender. Babcock remained close to Grant and served as his personal secretary during the White House years until 1877. Adam Badeau (1831-1895) became military secretary to Grant in March 1864 and retained that post until 1869. He later held ambassadorial posts under Grant's administration and assisted in the early stages of writing Grant's *Memoirs*. Vertical crease along the left margin not affecting signatures; otherwise, Fine. **$8,000 – $ 12,000**





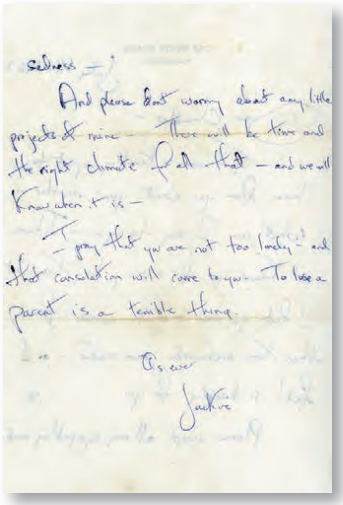
THE WHITE HOUSE
WASHINGTON

July 14 1962

Dear Chandler -

I was so terribly upset to hear from you about your mother - what can I say to you - I have not known you for a very long time - but I feel you are a much closer friend than time measured can make - & I feel so deeply for you

Please accept all my sympathy and



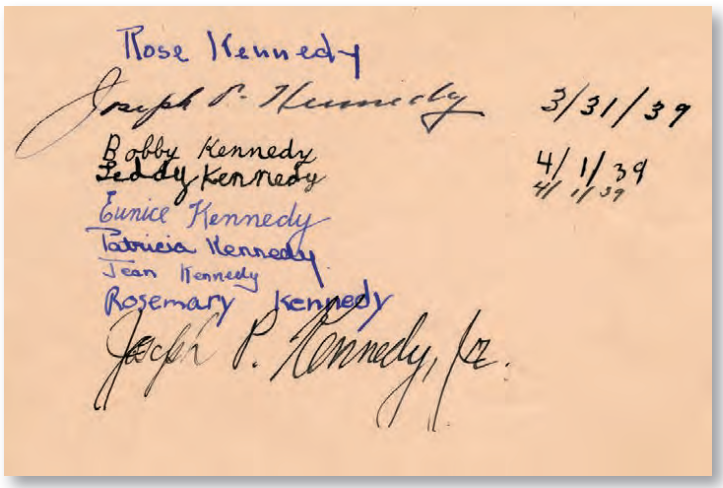
sadness -

And please don't worry about any little projects of mine - There will be time and the right climate for all that - and we will know when it is -

I pray that you are not too lonely - and that consolation will come to you - To lose a parent is a terrible thing

As ever

Jackie



Rose Kennedy

Joseph P. Kennedy 3/31/39

Bobby Kennedy 4/1/39

Teddy Kennedy 4/1/39

Eunice Kennedy

Patricia Kennedy

Jean Kennedy

Rosemary Kennedy

Joseph P. Kennedy, Jr.

**483. Jacqueline Kennedy Autograph Letter Signed as First Lady.** Autograph Letter Signed, *"Jackie,"* Octavo, on The White House letterhead stationery, dated July 14, 1962. Sent from Hyannis to Chandler Cowles, sending condolences on the death of his mother. Jackie pens: *"Dear Chandler, I was so terribly upset to hear from you about your mother. What can I say to you. I have not known you for a very long time, but I feel you are a much closer friend than time measured can make. I feel so deeply for you. Please accept all my sympathy and sadness. And please don't worry about any little projects of mine. Thoere will be time and the right climate for all that – and we will know when it is. I pray that you are not too lonely and that consolation will come to you. To lose a parent is a terrible thing. As ever, Jackie."* Includes original White House envelope of transmittal addressed in Jackie's hand and postmarked July 16. Light toning at folds, envelope slightly soiled; otherwise, Fine. **$600 –$ 800**

**484. Bold signatures of the Kennedy family.** Bold signatures on a 6 in. x 7 in. album leaf, written one above the other, accomplished in March and April 1939. Signatures include *"Rose Kennedy," "Joseph P. Kennedy," "Bobby Kennedy," "Teddy Kennedy," "Eunice Kennedy," "Patricia Kennedy," "Jean Kennedy," "Rosemary Kennedy,"* and *"Joseph P. Kennedy, Jr."* In the summer of 1938, the entire Kennedy family traveled to England where Joseph was serving as Ambassador to the Court of St. James. Only two of the Kennedy children have not signed this leaf: John F. Kennedy, (1917-1963) who was working at the American Embassy in Paris, and Kathleen Kennedy (1920-1948). Teddy Kennedy was only 7 years old when he added his signature. The signature of Edward Carson, Baron Carson appears neatly on the verso. Fine. **$3,000 – $5,000**



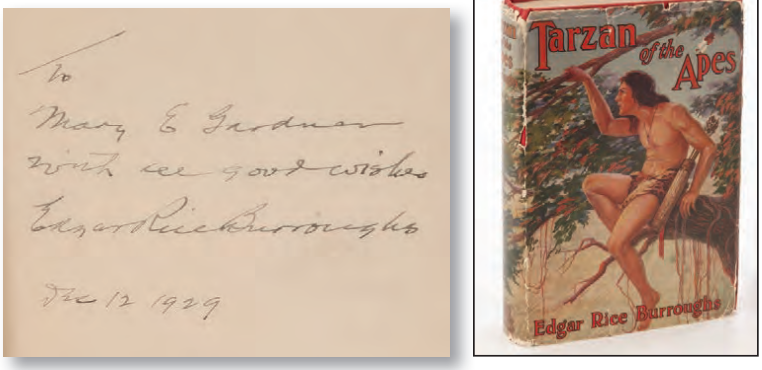
**485. Bert Lahr portrait signed.** Gelatin silver glossy 8 x 10 in. publicity portrait of Bert Lahr singing on stage in fur trimmed costume, trident and helm. Inscribed in black ink at the lower right corner, "To 'Arlington' Best Wishes, Bert Lahr." Photographer credit rubber stamps on the verso. Very good; with faint creases and handling. **$800 – $1,200**



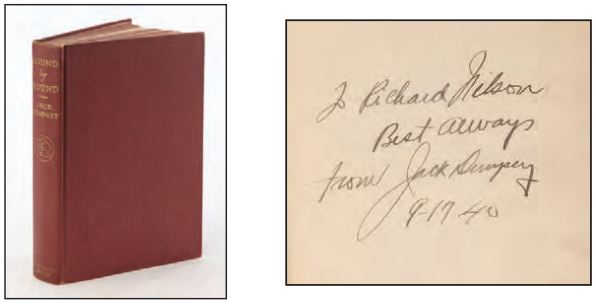
**486. Carole Lombard oversize portrait signed.** Gelatin silver matte double-weight 10 ¼ in. x 13 in. (trimmed) print of Carole Lombard. Inscribed in green ink, "For Winnie Dro-, affectionately Carole." Fine; with faint spotting along right edge, slight crease at upper right corner tip, mounting tape on the verso. **$600 – $800**




**487. Autograph album signed by The Beatles.** Autograph album, hardcover, 32mo (4 1/8 in. x 4 ¾ in.), with rainbow colored pages. Signed in blue ink on the verso of the first page, *"John Lennon," "Paul McCartney," "George Harrison,"* and *"Ringo Starr."* Signatures are bold and prominent with original owner neatly penning above, *"The Beatles."* Ownership name and address, Burghmuir, Perth, Scotland on the first page recto. Album contains some signatures of presumably other classmates. **$4,000 – $6,000**



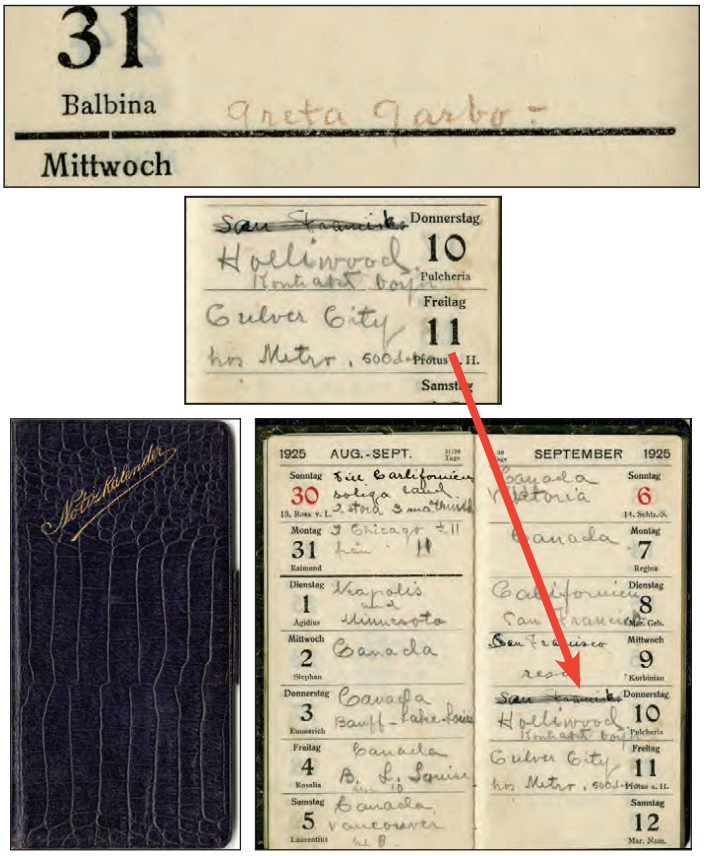

**488. *Tarzan of the Apes* inscribed and signed by Edgar Rice Burroughs.** Burroughs, Edgar Rice. *Tarzan of the Apes*. Grosset & Dunlap, New York. No date, circa 1929. Octavo. Bright red cloth, spine and front board stamped in black. Upper front corner tip just rubbed through, top edge dust darkened; otherwise, Fine. Dust jacket exhibits tiny chips and paper loss at front spine fold, crown and heel. Remains bright and fresh. Inscribed on the front free endpaper, *"To Mary E. Goodman, with all good wishes, Edgar Rice Burroughs, Dec. 12, 1929."* A crisp Fine book in Very good jacket. Housed in a custom red cloth and Morocco slipcase. **$400 – $600**



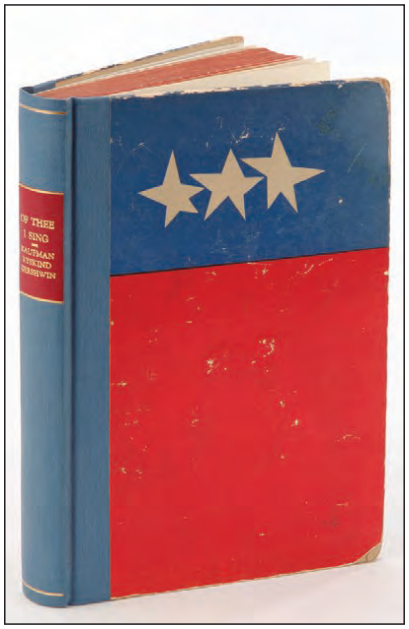

**489. *Round By Round* signed by Jack Dempsey.** Dempsey, Jack with Myron M. Stearns. Round by Round: An Autobiography. Whittlesey House, New York, (1940). Octavo. First Edition. Dark red cloth, spine stamped in gilt. Slight rubbing at the corners and spine ends. Inscribed on the front free endpaper, *"To Richard Gibson, Best Always, from Jack Dempsey, 9-17-40."* Slight smudging of endpapers. Very good. Housed in a custom rilt ruled red cloth and Morocco slipcase. **$200 – $300**




**490. *Goldfinger* by Ian Fleming First Edition.** Fleming, Ian. *Goldfinger.* Jonathan Cape, London, 1959. Octavo. First British Edition, first impression. Publisher black cloth with embossed skull design and gilt coin eyes and gilt stamped spine. Slightly cocked. Ownership name in ink at the top corner of front free endpaper dated 1959. Wonderful Richard Chopping designed dust jacket exhibits slight soiling of rear panel, spine folds rubbed, tiny chips at spine panel crown. Very good. Housed in a gilt ruled black cloth and Morocco slipcase. **$200 – $300**



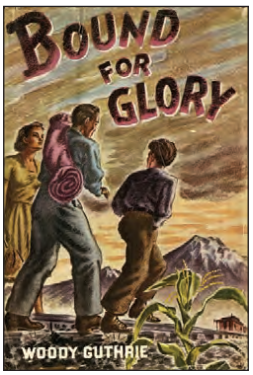

**491. Greta Garbo's handwritten diary/appointment book documenting her arrival in America and meeting with MGM executives on September 10-11, 1925.** Garbo, Greta. *Notiz-Kalender für 1925.* German-made calendar/appointment book for the year 1925. 16mo. Bound in full purple leather in simulated alligator pattern with gilt stamped cover. Completely handwritten in pencil by Greta Garbo, it commences with an itinerary entry covering her travels from Berlin to Constantinople and back to Berlin. After the success of her first starring role, *Gösta Berlings saga* (1924), she traveled to Turkey with her mentor, the director Mauritz Stiller to commence filming of *Odalisken från Smolna* but the film company went bankrupt. Stranded for several weeks Garbo left Turkey January 20 and returned to Berlin on January 23, 1925. Louis B. Mayer was in Europe overseeing budget and schedule difficulties of *Ben-Hur* and also scouting talent. Mayer was impressed with Garbo's performance and was intent on making her a star. He signed Stiller and Garbo to MGM contracts the day after her return to Berlin. February 16-18 entries pertain to her sitting with the photographer Alexander Binder in Berlin and filming G. W. Pabst's *The Joyless Street* over four grueling weeks in February and March. On March 31 she signs her name, *"Greta Garbo,"* and this is the only entry until June 23. On June 25 she leaves Göteborg with Stiller aboard the Drottingholm bound for New York, *"Teil Göteborg, Drottingholm tier Amerika."* They arrive on July 6 and stayed in New York through July and August. As Stiller continued to renegotiate his contract with MGM, the entry for August 26 states, *"Kontrakt med Metro-Goldwyn Mayer,"* and on August 30 they left via train for California. This section of the book contains the most numerous daily entries as she passes through Chicago, Minnesota, Banff and Lake Louise, Vancouver (where Stiller's brothers lived), through San Francisco and finally her arrival in Los Angeles on September 10, and documents her historic first appointment at MGM studios on September 11, *"Holliwood, Kontrakt, Culver City – Metro. 500 dolars"* Sporadic entries occur through the rest of the year with her signature again above the October 4 date. Pabst's name appears in the addresses at rear with Sofar-Film production company. An incredible artifact documenting the birth of Garbo's storied career. Text block detached with one page loose, slight thumb wear. Housed in a custom gilt stamped Morocco slipcase. **$2,000 – $3,000**

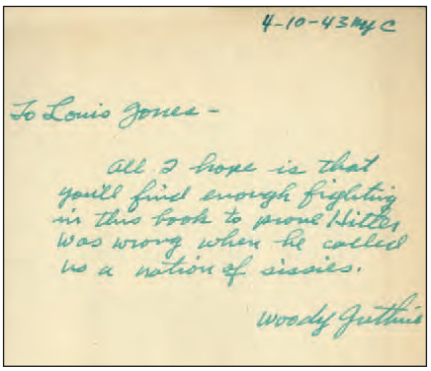





**492. *Of Thee I Sing* First Edition inscribed and signed by Ira and George Gershwin with original caricature portrait.** *Of Thee I Sing.* A Musical Play by George S. Kaufman and Morrie Ryskind. Lyrics by Ira Gershwin. New York, Alfred A. Knopf, 1932. Octavo. Stated First Edition. Recased with blue cloth spine and red morocco spine label, preserving the original star-themed paper covered boards. Endpapers added. Boards rubbed with slight paper loss, corners rubbed through. Inscribed on the original front free endpaper *"For George Pallay, with all sorts of – Ira Gershwin, July 6, 32 and George Gershwin."* With a small sketch of a bowing vaudeville dancer and a wonderful caricature portrait of George Gershwin in profile. Pallay's bookplate on the front flyleaf. Pallay was an old California family friend of the Gershwins and cousin of lyricist Lou Paley. Housed in a custom gilt ruled cloth and Morocco clamshell box. A wonderful association copy. **$3,000 – $5,000**

**493. *Bound for Glory* First Edition inscribed and signed by Woody Guthrie.** Guthrie, Woody. *Bound for Glory*. E. P. Dutton & Co., Inc., New York, 1934. Octavo. Stated First Edition. Black cloth, spine and front board stamped in gilt. Slight rubbing, a trifle cocked, rear hinge starting. Original priced dust jacket exhibits chips and paper loss at corners and upper rear panel, but remains very bright. Inscribed in green ink the year of publication on the front free endpaper, *"To Louis Jones – All I hope is that you'll find enough fighting in this book to prove Hitler was wrong when he called us a nation of sissies. Woody Guthrie."* Autobiography and first book by one of America's finest songwriters and perhaps best known for his song "This Land Is Our Land." Quite scarce in first edition, especially so in dust jacket. This book served as the basis for the film starring David Carradine as Guthrie. Very good. **$2,000 – $3,000**



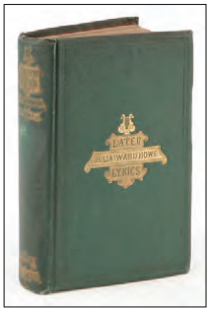

**494. *Hell's Angels* signed by Howard Hughes and Jean Harlow.** (United Artists, 1930) Hell's Angels. Octavo. Gold and black pictorial paper covered boards over black vinyl spine. Special promotional book to accompany the release of the film with pictorial endpapers and printed with portraits of the cast and thrilling scenes of the aerial battle sequences. Signed throughout by the principle cast including *"Howard Hughes," "Jean Harlow"* (on the same page), *"Ben Lyon," "Herb Rawlinson,"* and *"Billie Dove."* Exhibits slight rubbing and wear. Very good. A scarce promotional item from the film, even scarcer to find signed. **$1,200 – $1,500**

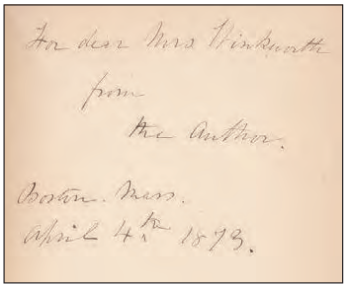




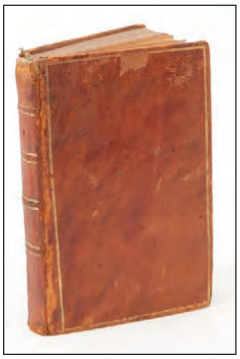


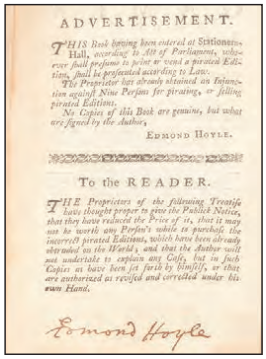

**495. *Later Lyrics*, first appearance of "Battle Hymn of the Republic" in book form, signed by Julia Ward Howe.** Howe, Julia Ward. American social reformer and wife of Samuel Gridley Howe, abolitionist and publisher of the anti-slavery journal *Commonwealth*. *Later Lyrics*. Boston: J. E. Tilton & Company, 1866. Octavo. First Edition. Dark green cloth, spine and front board stamped in gilt, top edge gilt. Corners gently bumped, spiltting at front and rear joints but hinges remain sound. Contains the first book appearance of her famous anthem "Battle Hymn of the Republic," which closes the *Poems of the War* section. Signed on the front flyleaf, *"For dear Mrs. Winkworth, from the Author. Boston, Mass. April 4th, 1873."* Very good. Housed in a custom gilt ruled green cloth and Morocco slipcase. **$600 – $800**



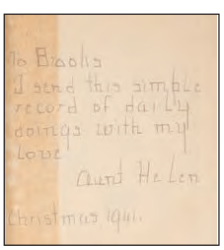

**496. Mr. Hoyle's Games, signed by Edmund Hoyle.** Hoyle, Edmund. *Mr. Hoyle's Games of Whist, Quadrille, Piquet, Chess and Back-gammon, complete, in which are contained, the method of playing and betting at those games, upone equal, or advantageous terms. Including the Laws of the Several Games.* London: Printed for Thomas Osborne, Henry Woodfall, and Richard Baldwin. 16mo. 14 Edition. No date, ca. 1765. Contemporary ruled sheep, extremities rubbed, joints cracked, chipping loss at spine crown. Signed in ink *"Edmund Hoyle"* on the verso of the title page. "No copies of this book are genuine, but what are signed by the author." From the 15th edition (1770) his signature was reproduced from a woodblock. Front flyleaf excised. Previous ownership name on the front pastedown dated 1772. Margins of preliminary leaves slightly toned. Very good. Housed in a custom ¼ Morocco slipcase. **$400 – $600**





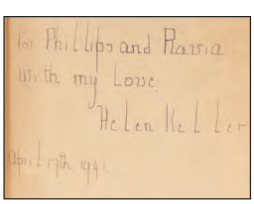

**497. Three books signed by Helen Keller.** Keller, Helen. *Helen Keller in Scotland: A Personal Record Written by Herself*, *Between the Thunder and the Sun* by Vincent Sheean, and *Anne Sullivan Macy: The Story Behind Helen Keller*. Octavos. Books exhibit slight reading and handling wear. Dust jackets exhibit chips and tears with some paper loss at corners and spine panels. Each book is inscribed and signed by Helen Keller in pencil on the front free endpapers thus: *In Scotland*: *"To Brooks, I send this simple record of daily doings with my love. Aunt Helen, Christmas, 1941;"* *Between Thunder*, *"For dear Brooks, Whom this wonder and that miracle will greatly inspire as he beholds the new world in this book and on his travels. Affectionately, Helen Keller. March 2nd, 1945;"* *Anne Sullivan Macy*, *"For Phillips and Ravia, with my love, Helen Keller, April 17th, 1941."* **$600 – $800**

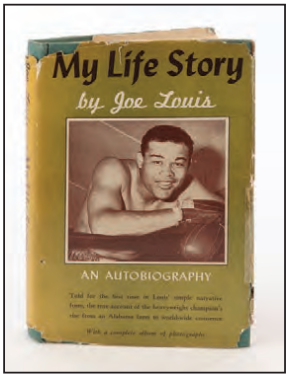


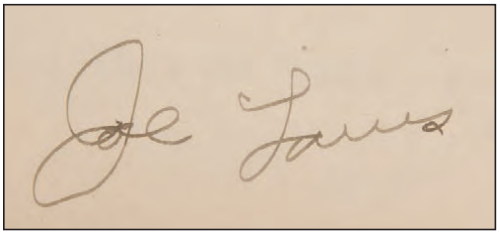





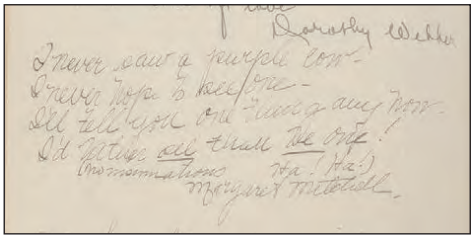


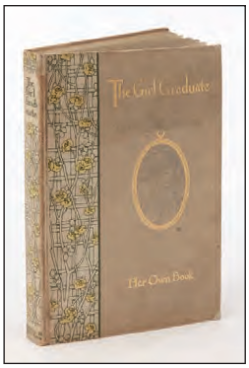




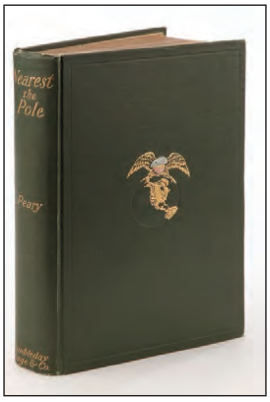



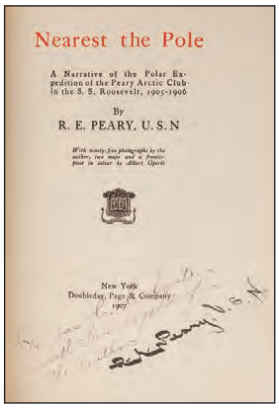

**498.** ***My Life Story* by Joe Louis First Edition signed.** Louis, Joe. *My Life Story*. Duell, Sloan and Pearce, New York, 1947. Octavo. First Edition. Green cloth, spine and front board stamped in white. Priced dust jacket exhibits toning at spine panel with chipping and paper loss at the corners and folds. Signed in black ink by Joe Louis on a tipped-in page. Very good. Housed in a custom gilt ruled green cloth and Morocco slipcase. **$200 – $300**



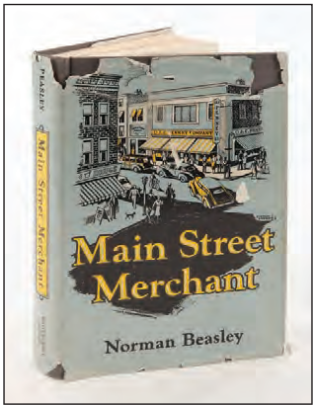

**499.** ***The Girl Graduate*, 1917 Agnes Scott College yearbook signed by Margaret Mitchell.** *The Girl Graduate: Her Own Book*. Designed and illustrated by Louise Perrett and Sarah K. Smith. The Reilly & Britton Co., Chicago. Octavo. Decorative paper covered boards over cloth stamped with floral motif. A blank scrapbook with sections for autographs, social invitations, etc. Signed with four-line humorous anecdote by Margaret Mitchell on page 44, *"I never saw a purple cow, I never hope to see one, I'll tell you one thing anyhow, I'd rather see than be one! Ha! Ha! Margaret Mitchell."* Contains many other classmate signatures and anecdotes on school life, as well as a collection of photographs and other ephemera from the book's owner. Very good. Housed in a custom grey Morocco slipcase gilt stamped with floral design. **$600 – $800**

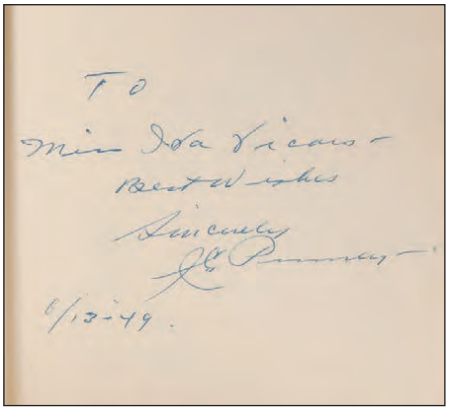


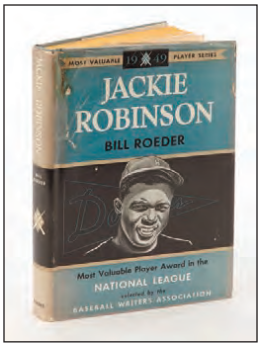


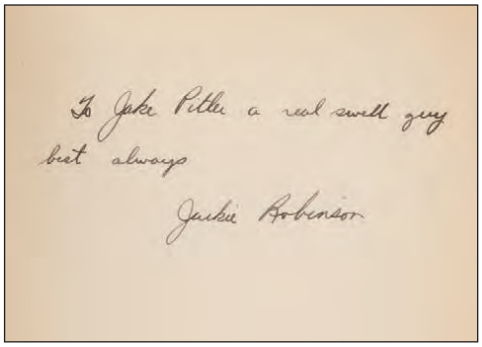

**500.** ***Nearest the Pole*, First Edition signed by Robert E. Peary.** Peary, U.S.N., Robert E. Nearest the Pole: A Narrative of the Polar Expedition of the Peary Arctic Club in the S. S. Roosevelt, 1905-1906. New York, Doubleday, Page & Company, 1907. Quarto. First Edition. Dark green cloth, spine and front board stamped in gilt. Corner tips and spine ends rubbed, front hinge starting. Foldout map present at rear. Inscribed in black ink on the title page, *"To Jas. C. Colgate, with best regards of the author. R.E. Peary, U.S.N."* Very good. Housed in a custom gilt ruled green cloth and Morocco slipcase. **$200 – $300**



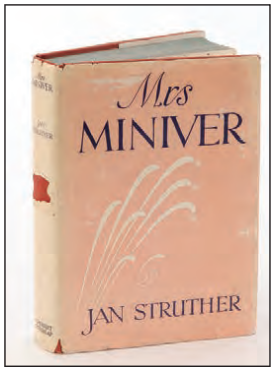



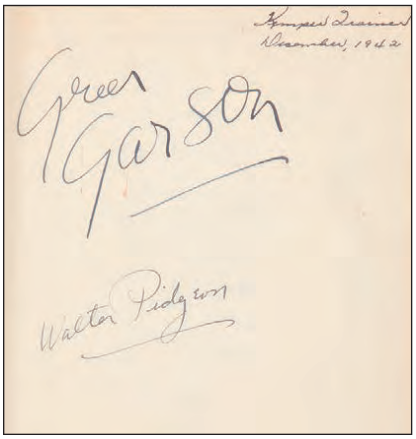

**501.** ***Main Street Merchant* signed by J. C. Penney.** Beasley, Norman. *Main Street Merchant: The Story of the J. C. Penney Company*. McGraw-Hill Book Company, New York, Inc., (1948). Octavo. Second printing. Grey cloth, title stamped in gilt. Touch of rubbing at corners. Priced dust jacket is chipped and torn with scotch tape repairs. Inscribed in blue ink on the front free endpaper, *"To Miss Ida Vicars – Best wishes, Sincerely, J. C. Penney, 6/13-'49."* Near fine in worn jacket. Housed in a custom gilt ruled grey cloth and Morocco slipcase. **$200 – $300**



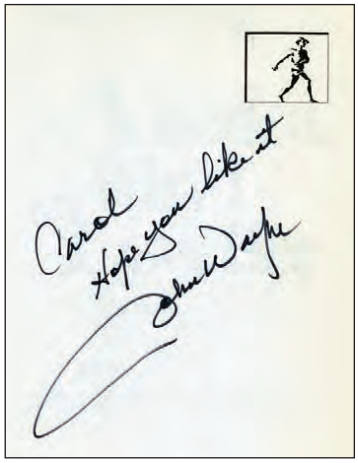



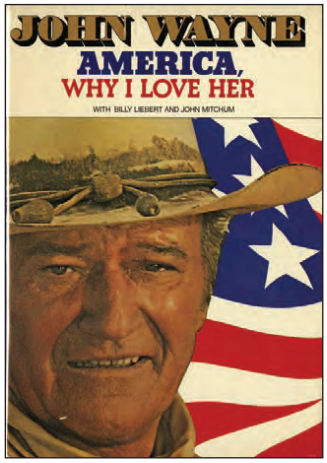

**502.** **Jackie Robinson signed First Edition.** Roeder, Bill. Jackie Robinson. Most Valuable Player Series 1949. New York: A.S. Barnes and Company, (1950). Octavo. First Edition. Pale blue cloth stamped in blue. Exhibits a trace of toning along board edges. Priced dust jacket exhibits fading, slight creasing, creased tear at the front spine panel repaired with scotch tape on the verso. Inscribed on the front free endpaper, "To Jake Pitler a real swell guy, best always, Jackie Robinson." Inscribee's bookplate on the front pastedown. Very good. Housed in a gilt ruled dark blue cloth and Morocco slipcase. **$300 – $500**




**503. *Mrs. Miniver* signed by Greer Garson and Walter Pidgeon.** Struther, Jan. *Mrs. Miniver.* Grosset & Dunlap, New York, (1940). Octavo. Rust red cloth, spine stamped in blue. Dust jacket is faded and worn with 1 in. square chip out of spine panel. Signed on the front free endpaper, *"Greer Garson,"* who played the title role in the 1942 William Wyler film, and *"Walter Pidgeon,"* who played "Clem Miniver." The film swept the 1943 Oscars winning a total of six including Best Actress in a Leading Role, Best Director, and Best Picture. Ownership bookplate on front pastedown and ownership signature at the top right corner of the front free endpaper. Very good. Housed in gilt ruled red Morocco slipcase. **$200 – $300**




**504. *America, Why I Love Her* signed by John Wayne.** Wayne, John with Billy Liebert and John Mitchum. *America, Why I Love Her.* Simon and Schuster, New York, 1977. Quarto. First Edition, first printing. Gold paper covered boards over brown vinyl spine stamped in gilt. Spine ends gently bumped. Tiny chips at spine panel ends. Inscribed in black ink on the front flyleaf, *"Carol, Hope you like it. John Wayne."* A book of patriotic songs and photographs inspired by the nation's Bicentennial. Very good. **$300 – $500**

**505 - 507 No Lot**




**508. Lon Chaney, Sr. portrait signed and inscribed to William Randolph Hearst.** Gelatin silver matte double-weight 8 x 10 in. portrait of Lon Chaney, Sr. from *The Unknown* by Ruth Harriet Louise. Inscribed in black ink on the image, *"To William Randolph Hearst, Most sincerely, Lon Chaney."* Slight silvering, mounting removal remnants on the verso; otherwise, Very fine. **$1,000 – $2,000**




**509. Bela Lugosi portrait signed as "Count Mora" from *Mark of the Vampire*.** Gelatin silver matte double-weight borderless 7 x 8 ½ in. print of Beal Lugosi as "Count Mora" and Carroll Borland as "Luna Mora" standing on a web-strewn staircase from Tod Browning's *Mark of the Vampire* (Universal, 1935). Inscribed by Lugosi in white ink, *"To Mildred Bacher, Sincerely, Bela Lugosi."* Pinholes at upper corner tips, faint silvering; otherwise, Very fine. **$1,000 – $2,000**



**510. Humphrey Bogart portrait signed.** Gelatin silver glossy 8 x 10 in. print of the young actor in suit and striped tie, inscribed at the lower left corner, *"To Charley, good luck, Humphrey Bogart."* Exhibits faint stress creases and handling; otherwise, Fine condition. **$2,000 – $3,000**




**512. River Phoenix portrait signed.** Black and white glossy 8 x 10 in. portrait of the actor inscribed in black ink along the right margin, *"To Jolie, luv ya muchly once in a great while I get a crush, River Phoenix."* Very faint toning along extremities, stress crease at lower left corner tip. Very fine. **$300 – $500**



**511. William F. "Buffalo Bill" Cody portrait signed.** Gelatin silver glossy borderless 7 3/8 x 9 ¼ in. print of the elderly Cody, handsomely dressed in a western-tailored suit and trademark hat. Inscribed in blue ink, *"W.F. Cody, 'Buffalo Bill,' To Cousin Mary Litch, July 7th, 1911."* Exhibits faint stress creases, two small ink spots at upper left, and handling. **$1,000 – $2,000**




**513. Howard Hughes wedding congratulations card to Johnny Weissmuller.** Wedding congratulations card from Howard Hughes to Johnny Weissmuller. Signed in green ink by Howard Hughes, *"Your Fine Pals, Bow Wow & Howard Hughes."* Sent to Weissmuller upon the occasion of his marriage to Maria Brock Mandell Bauman in 1963. Includes original envelope of transmittal addressed in Hughes' hand to *"Coach Johnny Weissmuller"* and postmarked April 24, 1963. Fine. **$300 – $500**



**514. Robert Kennedy portrait signed.** Black and white glossy 8 x 10 in. portrait by Halsman, N.Y. inscribed in black ink, *"For Arthur -- ---, With best wishes, Robert Kennedy."* Very fine. **$400 – $600**




**516. Enrico Caruso portrait signed.** Gelatin silver matte sepia 3 ¼ in. x 5 ½ in. postcard photograph of Enrico Caruso in costume as "Radames" from Verdi's Aida. Boldly signed in ink across the image, *"Enrico Caruso."* Exhibits slight moisture damage on the verso, silvering; otherwise, Fine. **$400 – $600**



**515. Errol Flynn as "Robin Hood" oversize portrait signed.** Gelatin silver matte double-weight borderless10 ¼ in. x 12 ¾ in. portrait of the actor in his role as "Robin Hood" in costume and wielding a sword. Inscribed in black ink, *"To the Boys Club, All my Good Wishes, Errol Flynn."* Tears at upper left edge and lower right edge repaired with tape on the verso and pinholes at upper corner tips. Fine. **$1,000 – $2,000**



**517. Harry Houdini portrait signed.** Gelatin silver glossy 6 7/8 in. x 7 1/8 in. publicity portrait of Harry Houdini peering up at an eagle perched on his shoulder. Inscribed by Houdini in ink, *"The only tame eagle in the world 'Abraham Lincoln,' Houdini, N.Y. Hippodrome Season 1916-1917."* Faint crease at upper right, and handling; otherwise, Fine. **$1,000 – $2,000**










**518. Walker Edmiston extensive archive of 7 screen-used *Time for Beany* show puppets, including the only known hero Cecil in private hands, and other memorabilia.** (KTLA-TV, 1949) This amazing archive represents the Walker Edmiston collection of original *Time for Beany* screen-used puppets and memorabilia. Veteran actor and voice-over artist, Edmiston appeared on dozens of television programs including *Gunsmoke*, *Mission: Impossible*, as well as lending voice talents to *Land of the Lost*, *H.R. Pufnstuf*, and many more. *Time for Beany* was created by animator, Bob Clampett, after he left Warner Bros. where he had been directing theatrical cartoon shorts. Clampett came up with the idea for Cecil when he was a boy, after seeing the top half of the dinosaur swimming from the water in the film, *The Lost World* (1925). It featured the talents of veteran voice actors Stan Freberg as Cecil and Dishonest John, Daws Butler as Beany and Uncle Captain and Walker Edmiston as Billy the Squid. This incredible collection comprises 7 original screen-used puppets: the 26 in. hero Cecil the Seasick Sea Serpent puppet in the original vintage travel case, a white "ghost" Cecil puppet, Chef Wong, Dishonest John, Pop Gun and Clowny puppets, used live on-air by Walker Edmiston, Stan Freberg and Daws Butler in *Time for Beany* as well as a Blunderhead puppet from *Thunderbolt the Wondercolt* (1952). Also includes 6 show-used puppet heads including Buffalo Billy and Spider Web (2) from *Buffalo Billy* (1954), Pop Gun, Captain Huffenpuff and another character. In addition, a very rare solid plaster Cecil statue painted gold, standing 10 in. tall, on the base of which Walker Edmiston has penned in ink *"This is the Cecilia Award that Bob Clampett gave cast members when the show won the Emmy Award. I think there were only ten made – Walker Edmiston"*.

Other highlights are the original KTLA Channel 5 *Time for Beany* silkscreen banner, copyright 1950, measuring 45 in. tall x 58 in. wide, original sketches of Buffalo Billy, Thunderbolt the Wondercolt and Blunderhead by Bob Clampett and others, a Bob Clampett handwritten folder containing notes to Edmiston regarding animal characters, adopting a cartoon style of puppet sculpting, etc., some original on-set photographs and accompanying color scans, original Bob Clampett Studio pass, numerous inter-office memos, Hollywood round-up sheets of name choices for Thunderbolt and Blunderhead, one Beany and one Cecil sterling silver ring given to cast members, one pair of Beany and Cecil earrings given to cast members only by Bob Clampett, original 11 x 14 in. color artwork of Beany and Cecil at school which was used for a jigsaw puzzle (also included), two original color animation cels, three original pen & ink comic strip art pages (one with lower portion cut out), curtains, bedside lamp, talking Dishonest John puppet in original box signed by Walker Edmiston, talking plush Cecil puppet in original box signed by Walker Edmiston, Cecil music box, two Cecil rubber hand puppet, stuffed toy Cecil, miscellaneous cups, Talk to Cecil Adventure Game, tea set, three Beany and Cecil lunch boxes, Cecil bowling set with pins and balls, and two Walker Edmiston signed photographs of most of the puppets in the collection and many other items, too many to mention. Interested bidders are strongly encouraged to view this amazing collection in person. Other than the example on exhibit at The Smithsonian and the Clampett family estate, this is the only hero screen-used Cecil puppet known to exist. **$20,000 – $30,000**









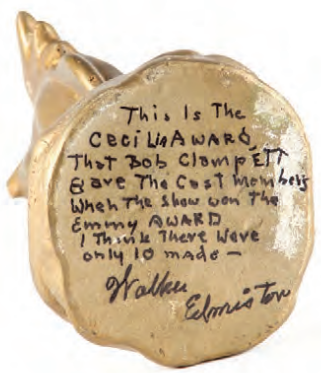

BEANY & CECIL







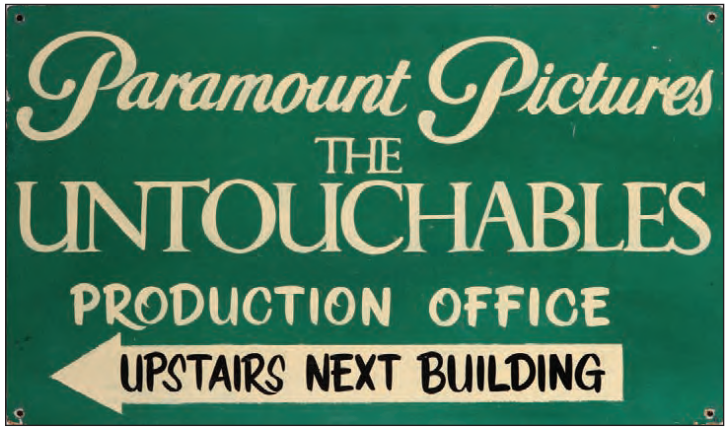

PASS
DAWS BUTLER
STAN FREBERG
LLOYD TURNER
ERV SHOEMAKER
WALK EDMISTON
RALPH LORETZ
CHRIS ALLEN
ROBT. DAHLQUIST
LLOYD BOCKHAUS


This Is The
CECIL AWARD
That Bob Clampett
Gave The Cast Members
When The Show won The
Emmy AWARD
I Think There Were
only 10 made —
Walker Edmiston





**519. Trio of screen-used one-of-a-kind Don Tennant puppets from *Hold'er Newt*, the first puppet show for ABC-TV.** (ABC-TV, 1950) Three hand-made puppets by Don Tennant, Otis, Newton Fig and Nosmo King (left to right), from the pioneering hand puppet show *Hold'er Newt*, which aired for 13 weeks, July-October, 1950, on the Chicago ABC television station, WENR. Created by Don Tennant and inspired by the hit 1950s puppet show *Kukla, Fran and Ollie*, the show was set in a small rural town's general store and featured a cast of colorful characters. "Hold'er, Newt! She's a-rarin'" was an old-time expression referring to calming an excited horse. The puppets were hand-made by Don Tennant, hand-painted and detailed with yarn for hair and have clothes made by hand. Puppets measure 20 in. tall and are housed in a Plexiglass display case. Exhibit only slight wear; otherwise, remarkable condition. Includes a 16mm copy of the original Kinescope of a single episode, the only existing footage of the entire show. **$8,000 – $12,000**




**523. Paramount exterior stage sign from the TV series *The Untouchables*.** (ABC-TV, 1959-1963) Hand-painted wooden sign for the Paramount Pictures production office of *The Untouchables*, the critically acclaimed TV series starring Robert Stack as "Eliot Ness." Measures 14 in. x 24 in. with mounting holes at the corners. Exhibits light scuffing at corners; otherwise, Fine condition. **$800 – $1,200**

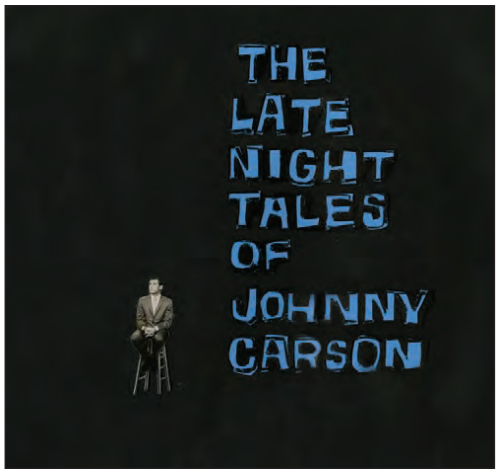



**525. Johnny Carson Rambo wardrobe from *The Tonight Show with Johnny Carson*.** (NBC-TV, 1962-1992) Costume worn by Johnny Carson during his June, 1985 sketch title, "Mr. Rambo's Neighborhood." With *Rambo: First Blood Part II* in theaters, Johnny parodied John Rambo and set him in the familiar background of Mr. Roger's Neighborhood giving kids several pointers on how to be tough. Costume consists of a hand-painted lycra torso with padded muscles and zipper rear closure, camouflage military pants and pair of camouflage headbands. A bit of age toning to the Lycra; otherwise condition is excellent. The costume was donated to the Artists Rights Foundation Auction in 1992 and includes a letter of authenticity from the assistant to the show's producer. **$3,000 – $5,000**






**524. Prop gag from *The Tonight Show with Johnny Carson*.** (NBC-TV, 1962-1992) Johnny Carson once delivered his entire opening monologue with his pants' fly open prompting the propmaster to build this gag. This large pair of pants is lettered "YOUR FLY" and features a rotating window display listing three options: 'IS OPEN," "IS CLOSED," and "SHOULD BE OPEN." Constructed of plywood measuring 66 ½ in. tall x 21 ¾ in. wide x 24 in. deep, painted all black with white and yellow trim. Inscribed by Johnny Carson to the propmaster in ink, *"To Dennis, Thanks, Johnny Carson."* Excellent condition. Special shipping arrangements will apply. **$300 – $500**




**526. Original title cel from *The Tonight Show with Johnny Carson*.** (NBC-TV, 1962-1992) Opening title multi-cel setup for *The Late Night Tales of Johnny Carson* accomplished with trimmed celluloid letters on grease pencil embellished celluloid with affixed gelatin silver glossy trimmed photograph of Johnny Carson seated on a stool. Housed in the original Format Productions Inc. production company mat. Mat exhibits pinholes and wear at corner tips, letter "C" in Carson is loose. **$400 – $600**





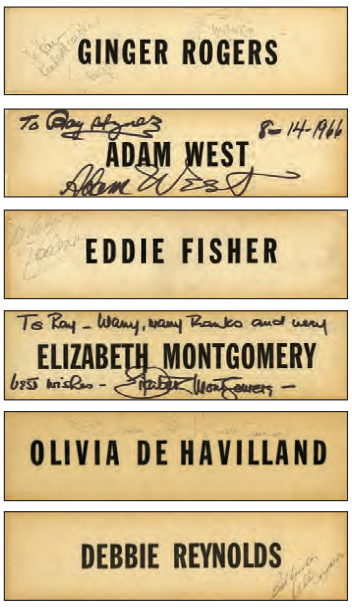




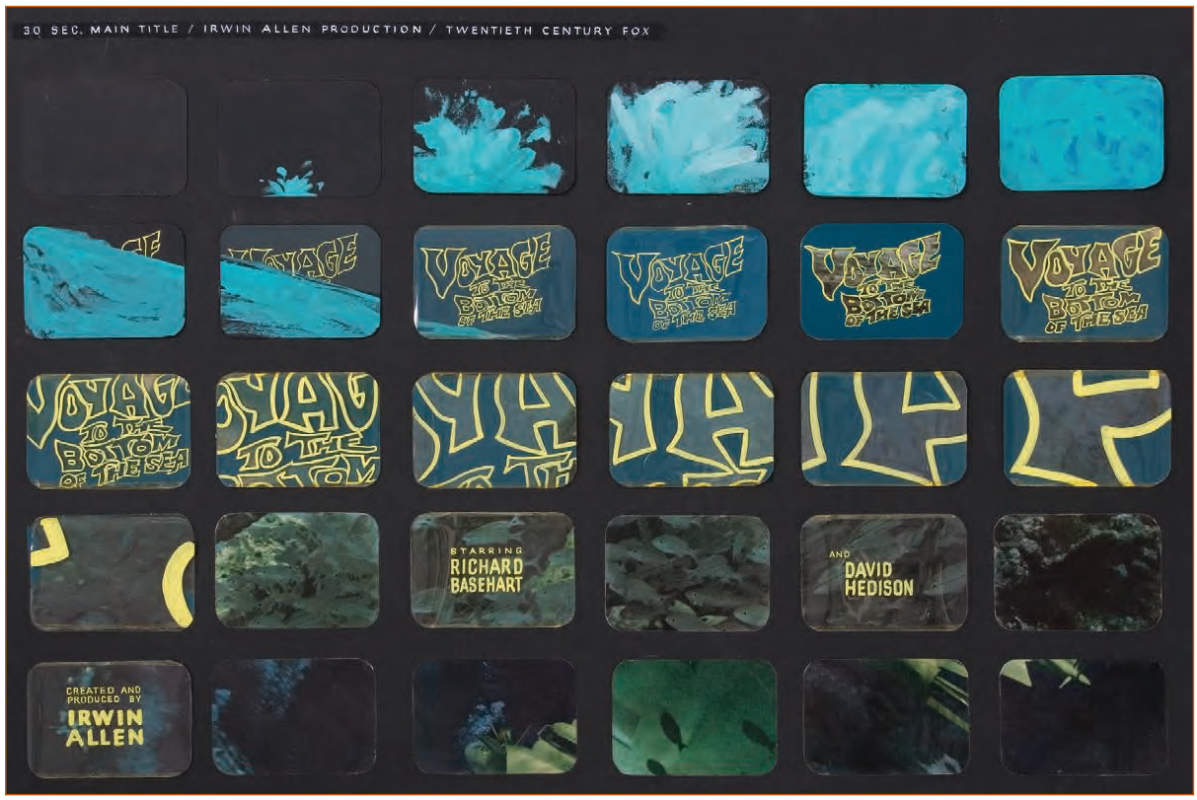

**527. Original title cel from *The Ed Sullivan Show*.** (CBS-TV, 1948-1971) Opening title multi-cel setup for *Mr. Sullivan's Really Really Big Show* accomplished with trimmed celluloid letters on grease pencil embellished celluloid with affixed gelatin silver glossy trimmed photograph of Ed Sullivan in a director's chair. Laid over what appears to be the original airbrushed background starfield with additional hand-painted stars. Housed and sealed within the original Format Productions Inc. production company mat. Mat exhibits pinholes and slight wear at corner tips. **$400 – $600**



**528. Al Lewis "Grandpa" cape from *The Munsters*.** (MCA-TV, 1964-1966) Cape worn by Al Lewis as "Grandpa" throughout the second season of *The Munsters*. Also worn in the color Universal feature film, *Munster, Go Home!* (1966). With small internal apothecary pockets to hold his bottles of potion ingredients, magic pills, etc. With letter of provenance from Stephen Cox, well known *Munsters* historian and author of *The Munsters: TV's First Family of Fright*. **$8,000 – $12,000**




**529. Collection of 50+ signed dressing room door plaques from the TV series *The Hollywood Palace*.** (ABC-TV, 1964-1970) Printed cardboard door plaques, each star has signed his/her respective card including Milton Berle, George Burns, Elizabeth Montgomery, Olivia De Havilland, Ginger Rogers, Tony Randall, Adam West, Ray Bolger, Debbie Reynolds, Eddie Fisher, Phil Silvers, Arthur Godfrey, Rosemary Clooney, Buddy Hacket and many more. Most are inscribed "To Ray," who appears to have been one of the backstage crew. They exhibit some toning, pinholes at corners; otherwise, condition remains very good. **$600 – $800**

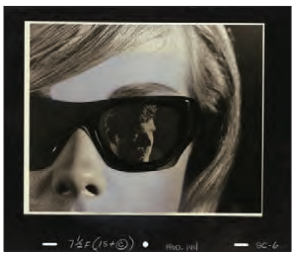



**530. Opening title credits storyboard for *Voyage to the Bottom of the Sea*.** (ABC-TV, 1964-1968) Original storyboard artwork used for the opening credit sequence of the TV series and featuring several small original paintings, accomplished in gouache, each measuring 4 in. x 2 ½ in. and some with clear acetate overlays with hand-painted credits. These small storyboards are mounted to a 30 in. x 20 in. sheet of black matting board, with title at the upper right, "30 Second Main Title / Irwin Allen / Twentieth Century-Fox." **$2,000 – $3,000**











**531. *Honey West* main title sequence camera art, many signed by Anne Francis.** (ABC-TV, 1965-1966) Collection of 11 gelatin silver matte 8 x 10 in. stills mounted to 10 ½ in. x 12 ½ in. pegged animation card stock, being the camera art used as the opening main title sequence for *Honey West*, the crime drama TV series starring female private detective, Anne Francis, partner John Ericson as "Sam Bolt," and one of her pet ocelot, Bruce. Many of the stills feature tempera retouching and enhancement, some with celluloid overlays and six are signed in ink by Anne Francis. Handwritten production notations in crayon in the lower margins. Includes four star credit and title designs in crayon, graphite and colored pencil on 10 ½ in. x 12 ½ in. animation paper. Fine; with handling. **$2,000 – $3,000**



**532. Bill Mumy "Will Robinson" tunic from *Lost in Space*.** (CBS-TV, 1965-1968) Screen-used tunic worn by Bill Mumy as "Will Robinson." This tunic was screen-worn in the last five episodes of Season 1 and throughout the color Season 2. It retains its original dance strap, zippers and buttons and has never before been offered to the public. **$8,000 – $12,000**





**533. Barbara Stanwyck "Victoria Barkley" period gown from *The Big Valley*.** (ABC-TV, 1965-1969) Beautiful gown of purple brocade with lavender chiffon neckline and sleeves worn by Barbara Stanwyck as Barkley family matriarch, "Victoria Barkley," during Audra's birthday party in the Season 1 episode, "My Son, My Son." Hook-and-eye and snap closures at the rear. No internal label. The chiffon is uniformly faded from its original purple to a muted mauve/lavender color; otherwise, Excellent condition. **$800 – $1,200**

**534. No Lot**





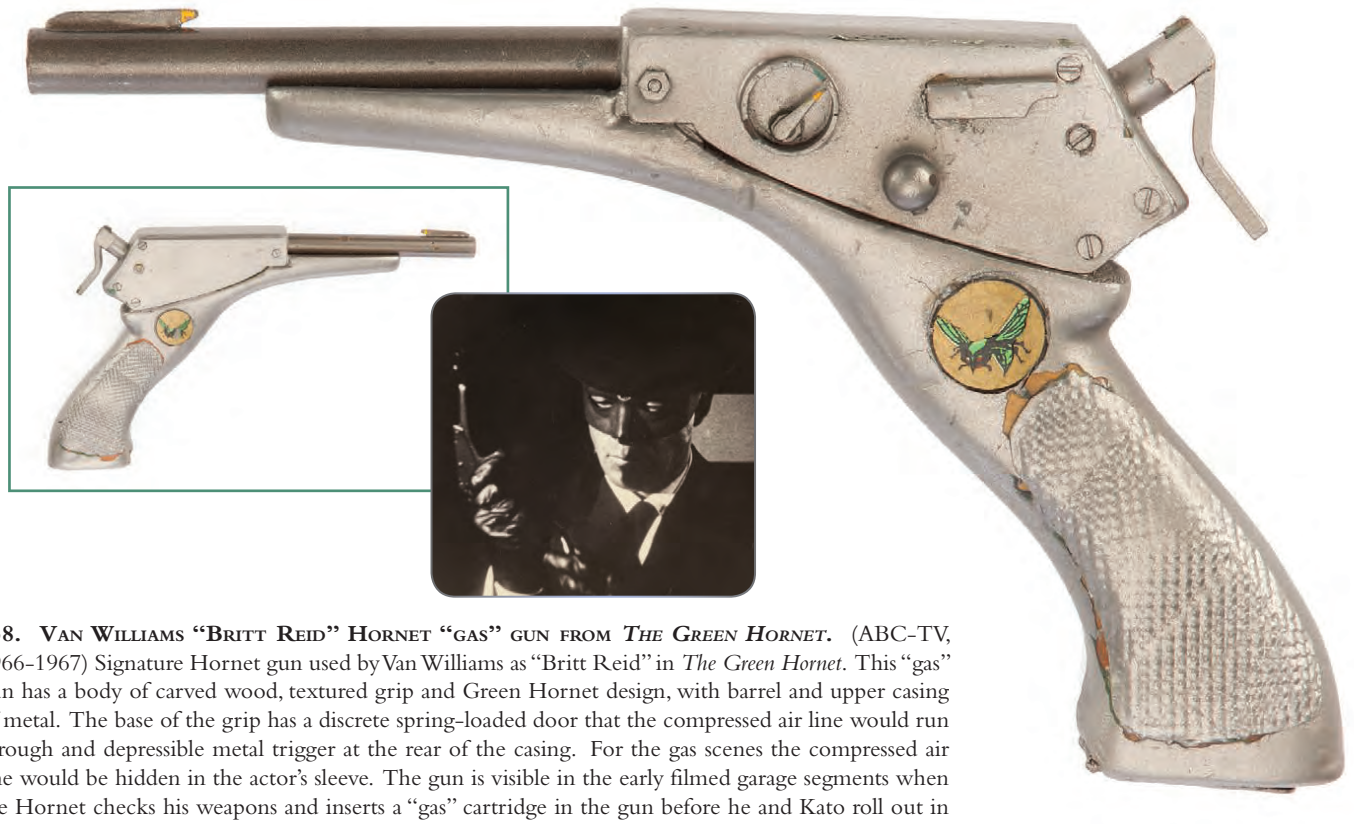
**535. Robert Conrad smoking jacket from *The Wild Wild West*.** (CBS-TV, 1965-69) Burgundy velvet style smoking jacket worn by actor Robert Conrad as Secret Service agent, "James T. West," in various episodes of *The Wild Wild West* and worn regularly in scenes aboard his private railroad car. Internal Western Costume label typewritten "2752-2 Robert Conrad #2 [waist] 30 [inseam] 29". It exhibits evidence of frog closure removal at the front of the jacket where it was altered for subsequent use. While there are numerous examples of Conrad's full suits, this may be the only smoking jacket worn and certainly the only one ever to surface from the TV series. An instantly recognizable screen-worn wardrobe item from this popular series. Featured in Danny Biederman's book *The Incredible World of SPY-Fi,* and on display in the SPY-Fi traveling exhibit, which has been touring U.S. museums since 2000. **$2,000 – $3,000**

**536. No Lot**





**537. Van Williams "Britt Reid" Hornet sting from *The Green Hornet*.** (ABC-TV, 1966-1967) Signature Hornet sting weapon used by Van Williams as "Britt Reid" in *The Green Hornet*. Constructed of a 1 in. diameter metal extandable baton with lockable collar at the top end and discrete folding handle. The black metal baton is painted gold at each end, adorned with faux green gems and topped by a brass cap with black button-shaped screw. This sting is unique in that it has a more edged bolt-like button that is clearly visible in the *Batman* crossover episode, "A Piece of the Action." The sting is 12 in. long when closed and extends to a full 32 in. long. Includes a a still from the episode showing Williams holding the sting and a letter of provenance stating it was obtained from a 20th Century-Fox studio teamster. **$6,000 – $8,000**

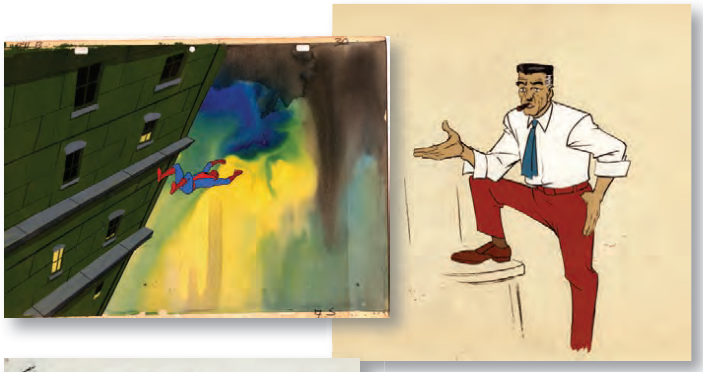


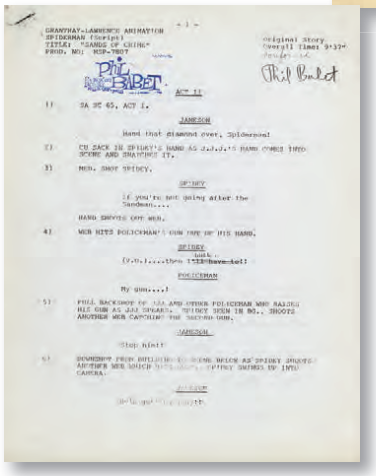
**538. Van Williams "Britt Reid" Hornet "gas" gun from *The Green Hornet*.** (ABC-TV, 1966-1967) Signature Hornet gun used by Van Williams as "Britt Reid" in *The Green Hornet*. This "gas" gun has a body of carved wood, textured grip and Green Hornet design, with barrel and upper casing of metal. The base of the grip has a discrete spring-loaded door that the compressed air line would run through and depressible metal trigger at the rear of the casing. For the gas scenes the compressed air line would be hidden in the actor's sleeve. The gun is visible in the early filmed garage segments when the Hornet checks his weapons and inserts a "gas" cartridge in the gun before he and Kato roll out in Black Beauty. The guns went through three different paint schemes until one was found that would photograph best on screen. Measures 9 ½ in. long x 5 in. tall and is painted silver. Exhibits some paint chips around the grip. Includes a a still from the episode showing Williams holding the gun and a letter of provenance stating it was obtained from a 20th Century-Fox studio teamster. **$8,000 – $12,000**





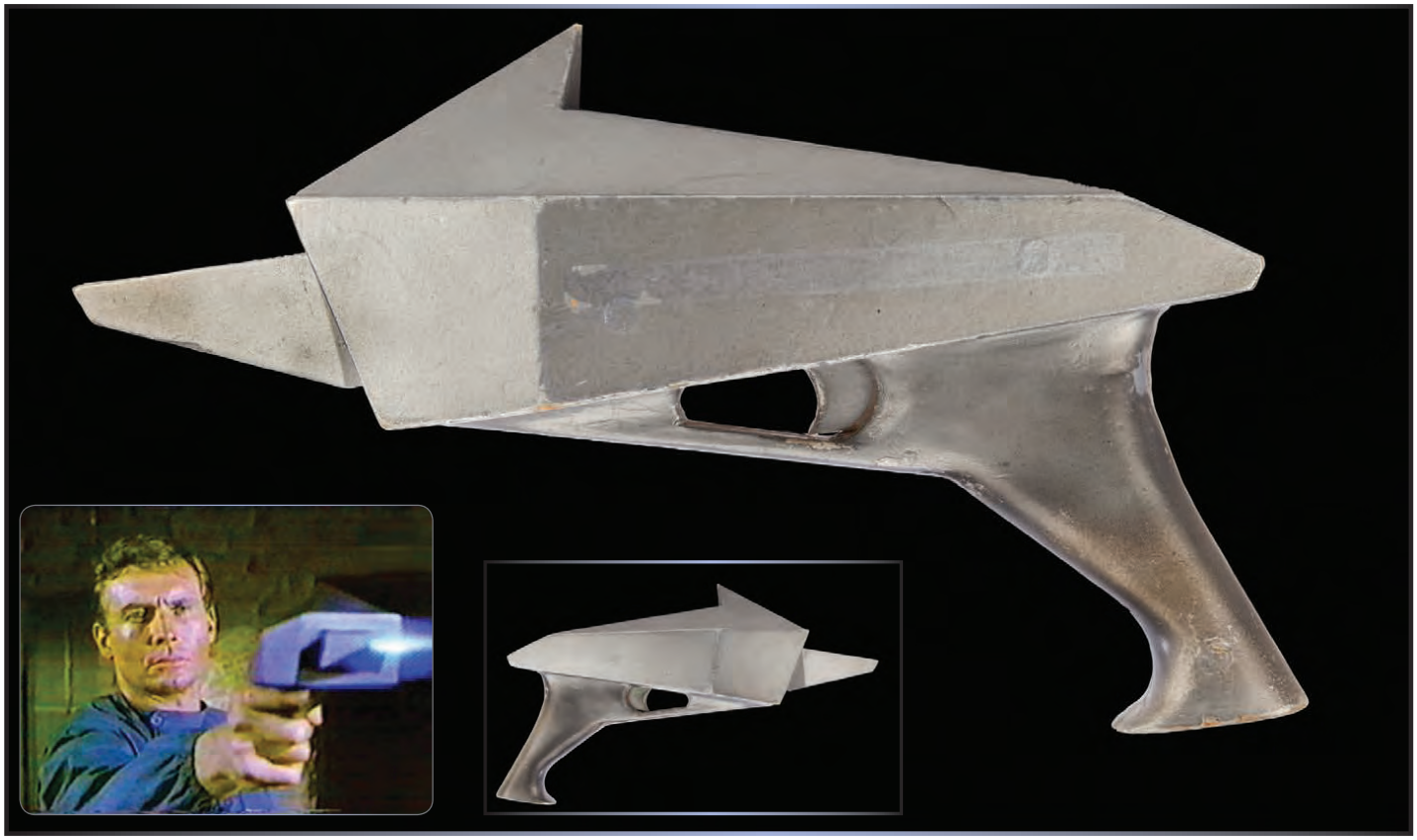
**539. BURT WARD "ROBIN" SHOES FROM *BATMAN*.** (ABC-TV, 1966-1968) Distinctive green suede "winged" ankle boots worn by Burt Ward as "Robin" in Batman. They feature four eyeholes and 3-snap rear closure at the heel. Approx. a men's size 8 measuring 10 in. long. They exhibit slight wear due to age, a few short tears at closures, trace of fading at the toes; otherwise, condition is remarkable.
**$2,500 – $3,500**





**541. ORIGINAL PRODUCTION CELS, ORIGINAL HAND-PAINTED RALPH BAKSHI BACKGROUND AND SCRIPTS FROM *SPIDER-MAN*.** (ABC-TV, 1967-1970) Pair of original production animation cels of Spider-Man and J. Jonah Jameson, together with a rare original hand-painted Ralph Bakshi watercolor background. Includes dialogue scripts for the episodes "Sands of Crime," "The One-Eyed Idol," and "Mannequin."
**$2,500 – $3,500**

**542. NO LOT**



**540. LARGE "INVADER" PISTOL FROM TV SERIES *THE INVADERS*.** (ABC-TV, 1967-1968) This exceedingly rare "raygun" pistol was used by the alien "invaders" in their battle against earth human David Vincent, portrayed by Roy Thinnes. Constructed of silver painted wood, 12" x 4" with functional trigger, which recoils the front barrel when squeezed (effects department would add in a "laser blast" in post-production). Familiar with television success as producer of such hits as *The Fugitive, The FBI,* and *Streets of San Francisco*, this was Quinn Martin's first foray into science-fiction, which fans and historians alike consider to be among the finest work in the genre. Very Minor paint rubbing along sharp edges, else Fine as screen-used.
**$6,000 – $8,000**









**543. Commodore Goddard "blinker" puppet head from the 1967 TV series, *Captain Scarlet and the Mysterons*.** (ITC, 1967-1968) Commodore Goddard appeared in 8 episodes of the show before being used in the subsequent Series of *Joe 90* and *Secret Service*. The head is most famous as the character Commodore Goddard from the episode "The Trap" it was also the lead character of Major Buchanan "Buck" Gravenor in the episode "Treble Cross." This articulated head is a "blinker" used when the character needed to close its eyes, i.e. sleeping or a death scene. Constructed of resin skin, hand-painted and detailed with real hair for the head, eyebrows and eyelashes, hand-painted and clear-coated eyes. It is in fantastic original condition including, eyes, front wig and solenoid, and is notable for not being repainted for subsequent series unlike the majority of the puppets. The back of the head has been rebuilt and re-wigged with original mohair by one of the series original sculptors. Measures approx. 4 ¼ in. tall and is mounted on a body and costume that is a recreation of the original as he appeared on screen (collar button detached but present). Measures 16 in. tall on wooden base. Provenance: originally sold as Lot 42 of the 1995 Phillips auction of puppets from the collections of Sylvia Anderson, Mary Turner and John Reid. **$25,000 – $35,000**





**544. Original first season "Wonder Woman" bracelets from *Wonder Woman*.** (ABC-TV, 1975-1979) Lynda Carter "Wonder Woman's" signature crime fighting accessories, these are the original first season bracelets worn during the thrilling bullet deflection sequences. Constructed from custom-shaped aluminum and lined with soft padding for comfort (lining detached from one). Painted a soft metallic blue with large prominent red star and five small stars. They measure 3 in. tall x 3 in. wide at the widest part. Comes with LOA from property master Guy Bushman. **$4,000 – $6,000**







**545. Original first season "Wonder Woman" hero "swinging" Golden Lasso of Truth from *Wonder Woman*.** (ABC-TV, 1975-1979) Lynda Carter "Wonder Woman's" most recognizable crime fighting accessory, this is her hero Golden Lasso of Truth, a rope that forces anyone it captures to obey and tell the truth. The version is not the wardrobe piece attached to her costume, rather this is the lasso used to catch the bad guys. Wonder Woman would pull the small lariat from her belt and swing it around her head then it would cut as the stunt coordinator threw this lasso around the bad guys, hand the rope to Lynda off-camera and the scene would continue. The length of rope has a golden hue and measures approx. 23 ft. long. Comes with LOA from property master Guy Bushman. **$6,000 – $8,000**









**546. Lynda Carter "Wonder Woman" original $2 bill used and kissed on-screen in the first season episode "Last of the Two Dollar Bills" in *Wonder Woman*.** (ABC-TV, 1975-1979) Screen-used Series 1953 C Red Seal $2 bill kissed on-screen by Lynda Carter as "Wonder Woman" in the Season 1, episode, "Last of the $2 Bills." In this episode Wonder Woman investigates a Nazi plot to flood the American economy with counterfeit $2 in otder to destabilize the American war effort. The bill features Lynda Carter's prominent red lipstick mark. Comes with LOA from property master Guy Bushman. **$300 – $500**






**547. Penny Marshall "Laverne DeFazio" Shotz Brewery smock from *Laverne & Shirley*.** (ABC-TV, 1976-1983) Shotz Brewery smock with signature large monogrammed "L" above the left breast pocket and worn by Penny Marshall as "Laverne DeFazio," the milk-and-Pepsi drinking half of the female duo, *Laverne & Shirley*. The large letter "L" is made of dark blue felt and sewn-on and the smock has the Shotz Brewery beer stein logo on the right breast. Six buttons with discrete snap closure at the front and internal Shane permanent press uniform label. A few light smudges on the sleeves; otherwise, Excellent condition. **$2,000 – $3,000**







**548. Red Squadron Starfighter helmet from *Buck Rogers in the 25th Century*.** (NBC-TV, 1979-1981) Red Squadron Starfighter helmet of molded plastic with applied red stripe and lightning bolt decals. The sides are adorned with polyfoam devices, painted red, white and black, with trimmed metal mesh inserts and white Styrofoam insert. Exhibits a few light scuffs but remains in excellent condition. **$600 – $800**





**550. Joan Collins "Alexis Carrington Colby" fur-trimmed jacket and skirt from *Dynasty*.** (ABC-TV, 1981-1989) 3-button jacket with fur sleeves and long skirt, of deep plum velvet, worn by Joan Collins as "Alexis Carrington Colby" in Season 5, episode "The Heiress" of *Dynasty*. It features Velcro closure to allow Michael Nader "Dex Dexter" to rip it open and ravish Collins on her bed in one of the sexiest moments in TV history. No internal tags or labels. Condition is excellent. **$1,000 – $1,500**

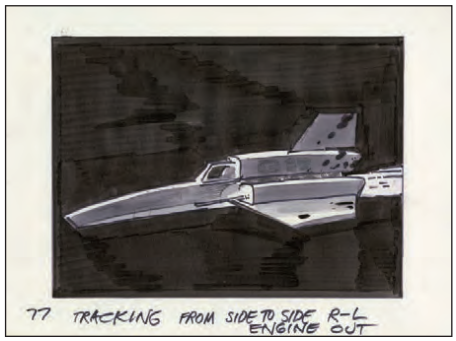


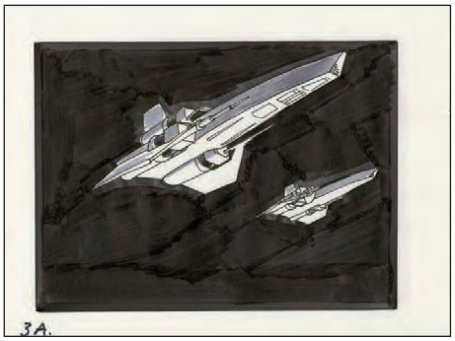

**549. *CHiP's* cast and crew badge.** (NBC-TV, 1977-1983) Seven-point star California Highway Patrol Traffic Officer "CHiPs" 15 gold badge by Entenmann-Rovin Co., Pico Rivera, Calif. Measures 2 7/8 in. from point to point. **$200 – $300**

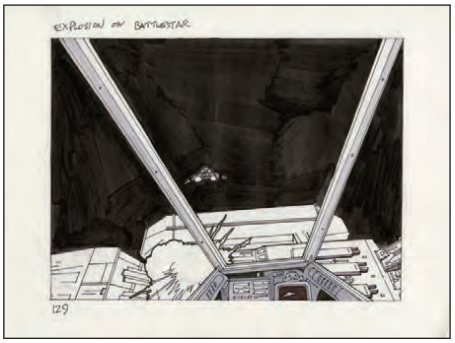


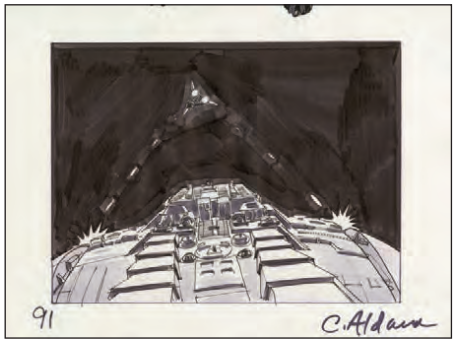

**551. Hazzard County Jail sign from *The Dukes of Hazzard*.** (CBS-TV, 1979-1985) Aluminum sign measuring 16 in. x 24 in. and painted in black letters, "Hazzard County Jail Sheriff Roscoe P. Coltrane." Two mounting holes for attachment to the building. Exhibits slight scuffs and scratches but remains in very good condition. **$600 – $800**

**552. No Lot**



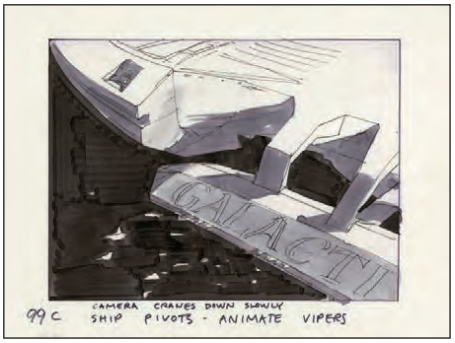



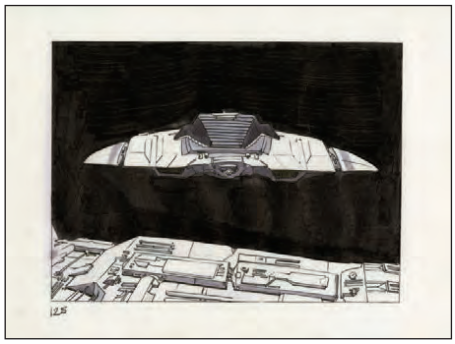



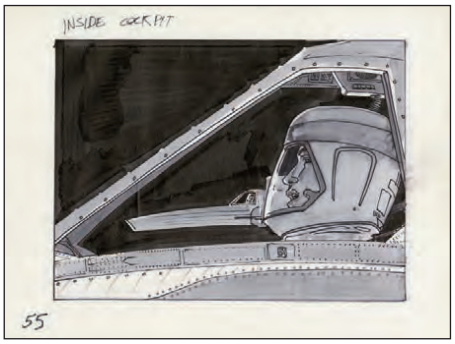



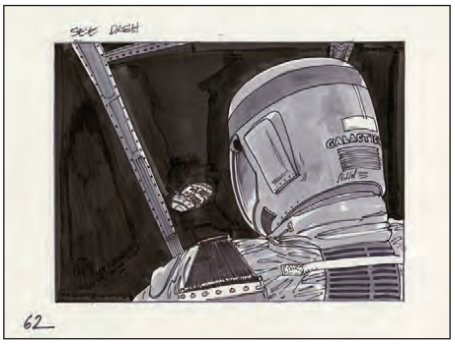


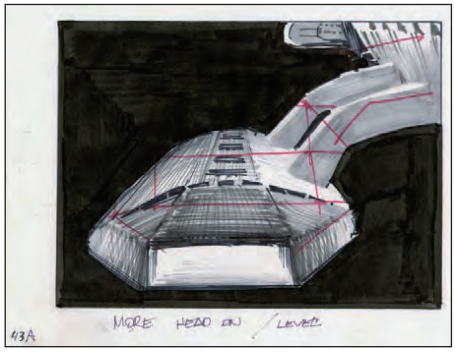


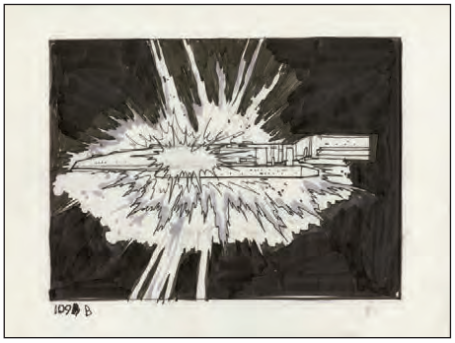


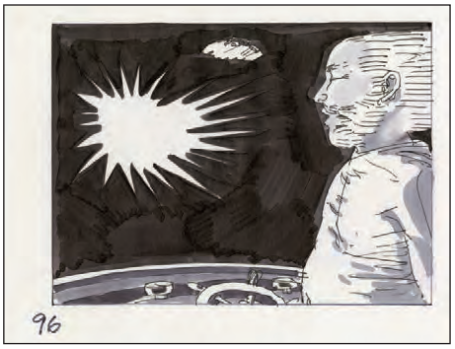










**553. Archive of 150+ storyboard art and conceptual sketches from *Battlestar Galactica* pilot.** (ABC-TV, 1978) An exceptional archive of 80+ storyboards, most by Carl Adana, accomplished in ink, gouache and marker on leaves of artist vellum and illustration paper measuring approx. 9 in. x 12 in. They feature sequences of Vipers and Cylon Raiders battling, Battlestars, Ovions, the Cylon attack on Caprica, Quorum of Twelve, Viper pilots and other characters, and many other scenes. Many are signed by the artist and a number of them include handwritten notations in the margins with details on camera angles, tracking and other aspects of filming. Also included are 70+ concept design sketches on similar vellum or illustration paper, being rough sketches for various characters, scenes, ships, creatures and other details. A fantastic collection and veritable mother lode of storyboards and conceptual material for this cult favorite series. **$6,000-$8,000**











**554. Prop "Egg" space transport craft from opening season of *Mork and Mindy*.** (ABC-TV, 1978-1982) A variety of "Egg" props were created for different effects shots throughout the series *Mork and Mindy*, as they represented the form of space travel both for Orkans like Mork, and also for supplies as this egg was used. It is seen lowering slowly to Earth delivering Mork's suitcase in the first episode (please note a jump cut occurs to a "breakable" version which Mork destroys in retrieving his shipment). As this is a very sturdy and seriously constructed prop, it is assumed it has other appearances throughout the course of the series, especially as it is also a miniature version with square trap door of Mork's primary travel egg. White-gessoed fiberglass, wood, and metal-rod construction, 40" high x 28" wide with removable, fitted trap door on side. Acquired directly from Paramount following the series' end. **$6,000 – $8,000**

**555. Robin Williams "Mork from Ork" signature space-suit costume designed by Robert Fuca for *Mork and Mindy*.** (ABC-TV, 1978-1982) Heavy crimson stretch-wool ski-suit fabric with chain-link collar and cuffs, silver lamé patches, gloves, and boots, shoulder epaulets, and zipper and Velcro closures. Designed by Robert Fuca for Robin Williams in his iconic breakout role as "Mork" in *Mork and Mindy.* The only marking inside in black fabric pencil reads "1 OLD," as this is believed to be the earliest suit worn by Williams in the series. To the best of our knowledge, this is the only hero "Mork" spacesuit costume to ever come up for public auction. Produced by Gary Marshall and written by some of the best comic minds in television, *Mork and Mindy* was not only a top-rated hit for the duration of its run, it established Robin Williams as a household name for his unique anarchic comedy. Minor surface wear to lamé, most noticeable on front patch; else Fine, virtually as screen-worn. Acquired directly from Paramount following the series' end. **$40,000 – $60,000**

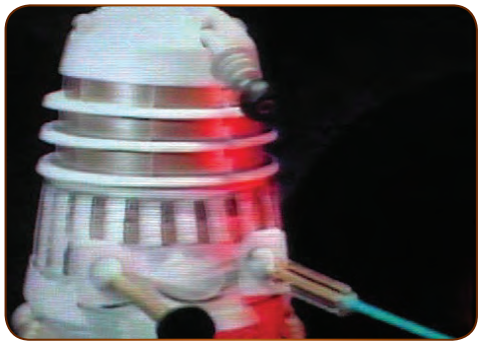






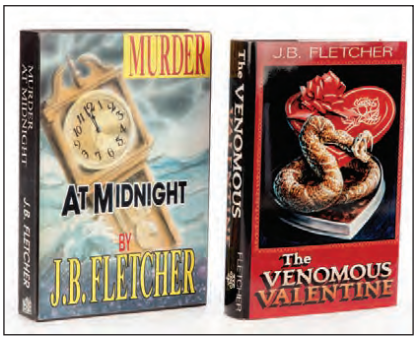
**556. Michael J. Fox "Ohio" shirt worn during the opening credits and episodes of *Family Ties*.** (NBC-TV, 1982-1989) Michael J. Fox "Alex Keaton" heathered grey "OHIO" t-shirt worn in the Season 2 episode "Speed Trap" and the Season 3 episode "Here We Go Again." Accompanied by LOA from Sportsrobe/Sports Studio stating the shirt was made for Fox to wear in the opening credits sequence and episodes of the series. **$400 – $600**

**557 - 558 No Lot**



**559. Screen-used miniature Dalek from the *Doctor Who* episode "Revelation of the Daleks".** (BBC-TV, 1963-1988) Screen-used miniature Dalek, the fictional race of extraterrestrial mutants from the British sci-fi series, *Doctor Who*. Made by the BBC visual effects department for the 1985 episode, "Revelation of the Daleks," this unique piece is the only special effects Dalek miniature that was ever made for the classic series that ran from 1963-1988. Constructed of molded plastic with styrene and mesh detailing, it features a rotating turret head, ball-and-socket swivel gun and extending plunger arm. Measures 12 in. tall x 8 ½ in. long and is completely hand painted and detailed. Electronics are present for illumination of two lights on the head via 9V battery. A fantastic, instantly recognizable prop from this cult series. **$10,000 – $12,000**









**560. Pair of Jessica Fletcher prop books from *Murder, She Wrote*.** (CBS-TV, 1984-1996) Pair of prop books "written by" celebrated mystery writer and crime-solver, "Jessica Fletcher," played by Angela Lansbury: *Murder at Midnight* and *The Venomous Valentine*. One is a block of wood with applied color illustrations, the other is a real hardcover book, *Plausible Denial: Was the CIA Involved in the Assassination of JFK?*, by Mark Lane, with production-made dust jacket. Both with Lansbury's photo on the rear panels. **$300 – $500**







**561. Collection of 5 puppets from *Gumby Adventures*.** (TCF-TV, 1988-2002) Collection of five (5) puppets from the show including W. C. Fields policeman with uniform, pistol and badge, chess piece policeman and chess piece squire of pliable wax-based clay, horse of foam over metal armature and sorcerer of foam latex arms, wax-based clay head and robe. Measure approx. 6-10 in. tall. Exhibit slight wear but remain in very good condition. **$600 – $800**

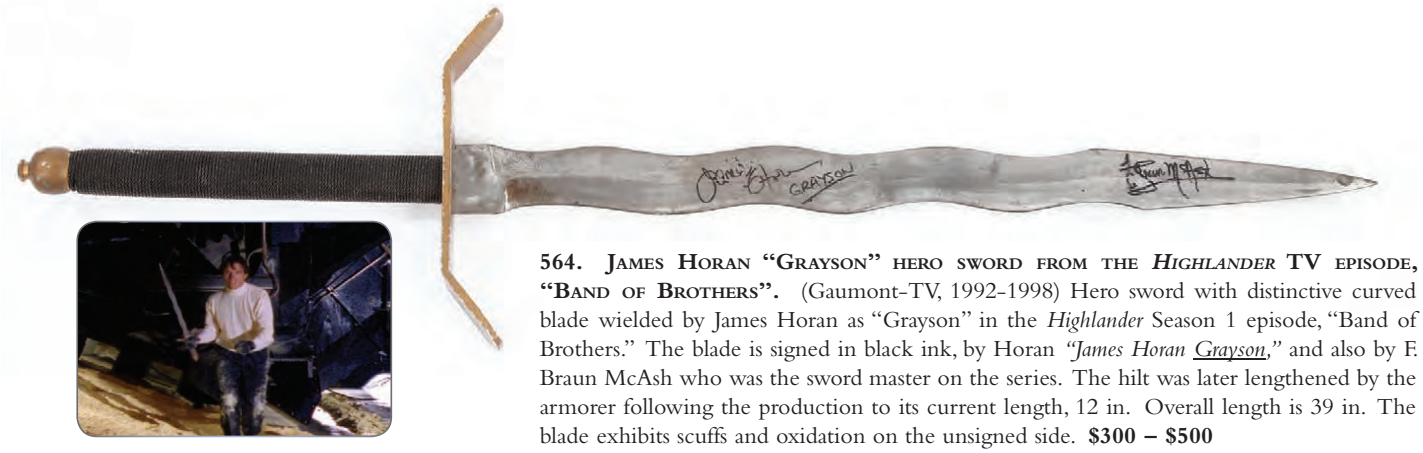



**562. Collection of scripts and animation production materials for 2nd and 3rd seasons of *The Simpsons*.** (Fox-TV, 1989-) Six large 3-ring binders containing 17 scripts for episodes from the 2nd and 3rd seasons. Accompanying each script are approx. 50 pages of animation production materials including details on retakes, revisions, storyboard conflicts, character suggestions, miscellaneous production reports, etc. Season 2 episodes include "Dead Putting Society," "Itchy and Scratchy and Marge," "Bart Gets Hit by a Car," "One Fish, Two Fish, Blowfish, Blue Fish," "Principal Charming," Oh Brother, Where Art Thou?" "Old Money," "Brush with Greatness" and "Lisa's Substitute." Season 3 episodes include: "Bart the Murderer," "Homer Defined," "Like Father, Like Clown," "Lisa's Pony," "Saturdays of Thunder," "Flaming Moe's," "A Streetcar Named Marge," "Colonel Homer" and "Black Widower." Many contain colored revision pages and a few scripts are annotated with dialogue and other changes. Binders are slightly dust soiled and a there is a trace of moisture remnants to some pages; otherwise, condition remains Very good overall. **$600 – $800**



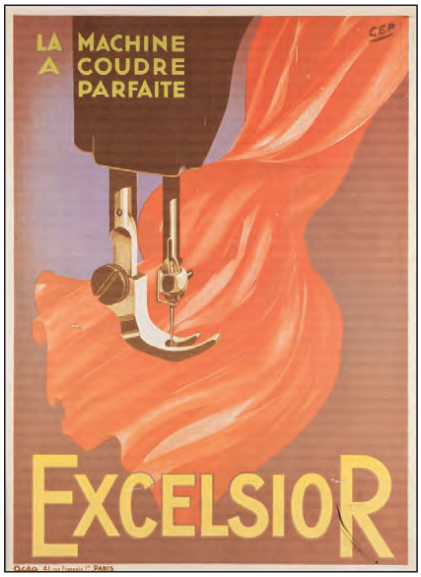
**563. Dolly Parton red dress worn in a TV appearance.** Custom-made red polyester dress with integral lace and tulle skirt and matching apron, with rear zipper and snap closure. Worn by Dolly Parton in a TV appearance, likely *Wild Texas Wind* (1991) or musical special from that time. No internal label. Accompanied by an original Polaroid wardrobe continuity photo of Dolly wearing the dress. Skirt exhibits a few short tears; otherwise Excellent condition. **$600 – $800**








**564. James Horan "Grayson" hero sword from the *Highlander* TV episode, "Band of Brothers".** (Gaumont-TV, 1992-1998) Hero sword with distinctive curved blade wielded by James Horan as "Grayson" in the *Highlander* Season 1 episode, "Band of Brothers." The blade is signed in black ink, by Horan *"James Horan Grayson,"* and also by F. Braun McAsh who was the sword master on the series. The hilt was later lengthened by the armorer following the production to its current length, 12 in. Overall length is 39 in. The blade exhibits scuffs and oxidation on the unsigned side. **$300 – $500**







**565. Excelsior sewing machine print from Rachel's room in *Friends*.** (NBC-TV, 1994-2004) Reproduction print of a vintage French Excelsior sewing machine advertising poster that hung on the wall in Rachel's bedroom in Monica's apartment. Print measures approx. 23 in. x 31 in. and housed in a simple metal frame with blue mat, overall dimensions are 28 in. x 40 in. Exhibits scuffs, shallow scrape at lower right and puncture hole at center left. Purchased at the Rose Bowl swap meet by set decorator Greg J. Grande. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**








**567. Mulder and Scully screen-used prop FBI ID tags from *The X-Files*.** (FOX-TV, 1993-2002) David Duchovny "Fox Mulder" and Gillian Anderson "Dana Scully" prop FBI hanging ID tags of a laser copy photo insert with character signature, within a clear vinyl pouch with clip. Screen-used in various episodes of the first 5 seasons of the series. Include COAs from Ken Hawryliw, Prop Master for the series' first five seasons. **$600 – $800**





**566. Laurel aand Hardy poster from Joey and Chandler's apartment in *Friends*.** (NBC-TV, 1994-2004) Printed photograph of Stan Laurel and Oliver Hardy from their film *Leave 'Em Laughing* (1928) that hung on the wall of Chandler and Joey's apartment. On foam core mount measuring 26 ½ in. x 39 in., it bears a Hollywood Studio Gallery label on the verso. Exhibits mouting holes at three corners, wooden mounting blocks on the verso, light scuffs and gentle bumps along the extremities. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**

**568.** No Lot

**569.** No Lot



**570. Monica's frame around the door from *Friends*.** (NBC-TV, 1994-2004) Certainly one of the most iconic pieces of set decoration from the series is this pale golden yellow frame from Monica's apartment door. Originally the frame held glass that was broken by set decorator Greg J. Grande while dressing Monica's apartment. Instead of using it as a picture frame he decided to use it around the peephole of the door and it became a fan favorite ever since. The frame was also depicted on the Complete First Season DVD packaging. Constructed of papier-mâché and measures 11 in. x 13 ½ in. The frame is slightly brittle at the upper and lower mounting holes; otherwise, sound and in Very good condition. Includes a LOA from Greg J. Grande, set decorator on the show. **$1,500 – $2,000**



**571. No Lot**




**573. Monica's pickle jar from *Friends*.** (NBC-TV, 1994-2004) Homemade Pickles 1¢ crockery jar and seen in almost every episode as it sat atop Monica's kitchen counter. Measures 9 in. tall x 10 in. in diameter. Exhibits faint cracks in the glaze; otherwise, Excellent condition. Purchased at the Rose Bowl swap meet by set decorator Greg J. Grande. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**

**572. No Lot**




**574. Exclusive cast gift of bobblehead dolls of entire *Friends* cast.** (NBC-TV, 1994-2004) Given as an exclusive gift to the cast, producers and crew of *Friends*, this is a complete set of six bobbleheads of each character: Monica, Rachel, Phoebe, Joey, Chandler and Ross. Custom-created by set decorator Greg J. Grande as Christmas presents. Constructed of resin, each meticulously hand-painted and detailed in the character's likeness. Measure approx. 6 in. tall and mounted to a black wooden base with Plexiglass cover. Overall dimensions are 20 in. long x 9 in. tall x 6 ½ in. deep. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**



**575. Limited edition Nike tennis shoes *Friends* 2nd Season crew gift.** (NBC-TV, 1994-2004) Nike limited edition men's tennis shoes branded with the *Friends* logo on the heel and "2nd Season" on the tongue. Distributed as an exclusive crew gift. Men's size 10 ½. As new and never worn. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**




**577. Snow globe cast only Christmas gift from *Friends*.** (NBC-TV, 1994-2004) Exclusive snow globe Christmas gift given to select members of the cast and crew for Season 9. The limited edition globe contains the interior of Central Perk complete with orange couch, green chair and storefront and mounted to a custom wooden base printed "Friends" in white. Measures 5 in. tall x 3 ½ in. in diameter. Excellent, unused condition. Includes a LOA from Greg J. Grande, set decorator on the show. **$200 – $300**






**576. Jouets rocking horse print from Monica's room in *Friends*.** (NBC-TV, 1994-2004) "Aux Buttes Chaumont Jouets et Objets Pour Etrennes" reproduction print of a vintage French rocking horse advertising poster that hung behind the television in Monica's apartment. During the pilot episode a beaded religious tapestry was hung behind the TV, but the producers opted for something else. Set decorator Greg J. Grande scrambled for an idea and found a this vintage poster in a book, so a photograph was taken and blown up to poster size where it hung for 10 seasons. Measures 32 in. x 45 in. and housed in a simble blonde wood frame. Excellent condition. Includes a LOA from Greg J. Grande, set decorator on the show. **$800 – $1,200**



**578. Custom art piece of Las Vegas from Joey's apartment in *Friends*.** (NBC-TV, 1994-2004) Custom Las Vegas art piece by artist Fredric Prescott titled "Vegas Wedding" that sat in Joey's apartment in the episode, "The One Where Joey Moves Out." It features the Vegas skyline and newlyweds in convertible. The Elvis figure and convertible are mounted on pendulums. Constructed of steel with neon lights discretely hidden in the building, the whole piece illuminates in an impressive manner when plugged in. The piece is signed in weld "Prescott 94." Measures 39 in. tall x 25 in. wide x 12 in. deep. Special shipping arrangements will apply. Includes a LOA from Greg J. Grande, set decorator on the show. **$800 – $1,200**

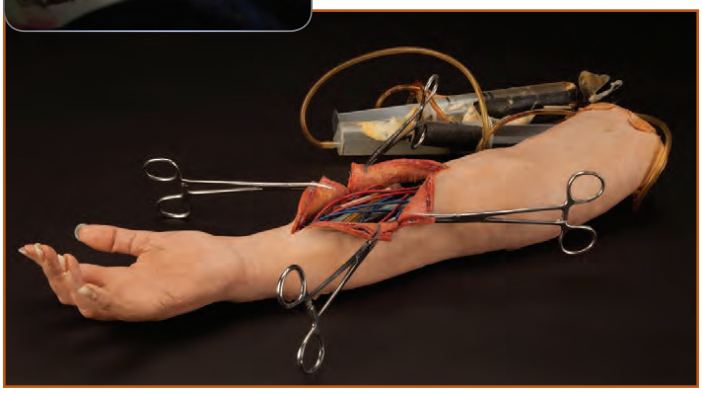




**579. Courtney Cox "Monica's" cooking utensil stand from *Friends*.** (NBC-TV, 1994-2004) Original vintage circa late 1930s chef-shaped painted ceramic cooking utensil stand adorning the shelf above the stove or atop the stove in Monica's kitchen in most of the last 5-6 seasons of the show and visible in very nearly every shot in the kitchen. Two front holes and two rear holes for inserting utensils. Measures 12 in. tall and exhibits a few faint cracks to glaze; otherwise, Excellent condition. Includes a Le Creuset spatula and wooden whisk. Includes a LOA from Greg J. Grande, set decorator on the show. **$300 – $500**





**580. Lindsay Wagner "Jaime Sommers" screen-used bionic arm from *Bionic Ever After*** (CBS-TV, 1994) Latex special effects bionic arm with exposed internals of wires, springs and circuit board including the "evil programming chip." The chip made the bionics go haywire in the story after it is surgically implanted. A very lifelike creation with attached clamps, syringes and tubing. Hand-painted in flesh tones with fingernails. This impressive special effects prop measures 19 ½ in. long. **$2,000 – $3,000**

# End of Day One

**581. No Lot**

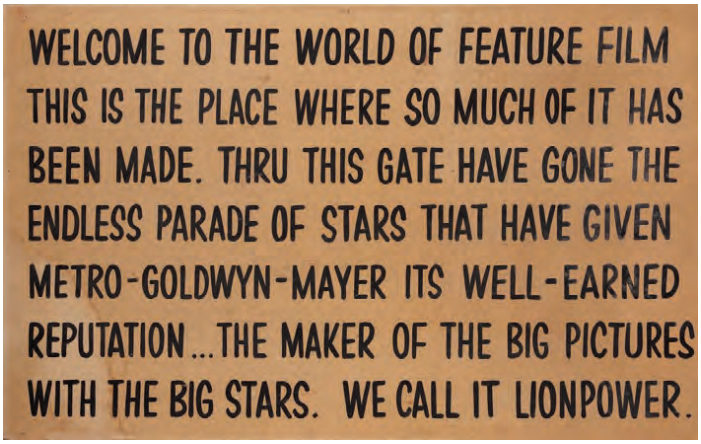




**583. Cecil B. DeMille's personal Gothic Revival wrought-iron desk lamp.** Gothic Revival wrought-iron desk lamp with central standard on trefoil base with adjustable lamp at a right angle. Features a strut support of a Flemish male figure. Measures 37 in. tall. This lamp sat prominently on Mr. DeMille's Gothic Revival desk for many years and is pictured in the photograph of his office interior that appeared on the catalog cover of Christie's DeMille Estate sale, October 18, 1988. The lamp is also visible in the photos published in the March, 1987 issue of *Architectural Digest* which featured historic photographs of DeMille's house. **$10,000 – $12,000**




**582. Promotional presentation dinosaur from *The Lost World*.** (First National, 1925) Based on Arthur Conan Doyle's novel, The Lost World is considered one of the earliest and finest examples of stop-motion photography, with many of the behind-the-scenes technicians, including Willis O'Brien and Marcel Delgado, working eight years later on *King Kong*. A beautiful example of 1920s sculpting, the dinosaur is cast in aluminum and measures 6 in. tall. One side of base is cast "A Creature of the Lost World," the other is cast "Brachiosaurus." Underside is cast "Compliments of Watterson Rothacker" – Rothacker was the film's co-producer. Exhibits a patina but remains in Very good condition. Any type of memorabilia from this film is extremely scarce. **$2,000 – $3,000**




**584. M-G-M sign from Irving Thalberg building.** Measuring 27 ½"x 44"on heavy tagboard with hand-painted lettering, which hung for many years at the entrance to the Irving Thalberg Building on the MGM lot in Culver City. A simple statement of "bragging rights" that basically declares MGM to be the King of the studios. Acquired from Jack Haley's estate, who must have salvaged it as a keepsake of his many years (and films, like *Wizard of Oz*) for this great studio. **$600 – $800**

## From the Estate of Bela Lugosi

We are proud to present the following selection of sixteen lots from the estate of legendary actor Bela Lugosi (1882-1956). It was Hungarian-born Lugosi's portrayal as "Count Dracula" in the 1931 Universal classic *Dracula* that became the archetype for the character for generations to follow. Following the tremendous success in *Dracula,* Bela Lugosi became the quintessential horror actor. Among his horror roles, Bela played "Ygor" in *Son of Frankenstein* (1939); "Dr. Mirakle" in *Murders In the Rue Morgue* (1932); "'Murder' Legendre" in *White Zombie* (1932); "Sayer of the Law" in *Island of Lost Souls* (1932) and "Frankenstein Monster" in *Frankenstein Meets the Wolf Man* in 1943. The items being offered herein are consigned by Bela's son, Bela Lugosi, Jr., and they have never before been available for sale.



**585. Bela Lugosi original ca. 1905 Hungarian cabinet portrait from his estate.** Silver-bromide matte print 4 ¼ " x 7 ½"on photographer's imprinted card-mount. A very early original-period reprint, as it bears Lugosi's inscription in the print itself in Hungarian, "To the Sweetest Good Mother of Mine." An exceptional personal, pre-film career artifact from his estate. **$1,000 – $1,500**



**587. Vintage oversize portrait of Bela Lugosi in his Hollywood study, ca. 1930.** Silver-bromide 11"x 14" double-weight custom matte print, being a contemplative portrait of Bela Lugosi contemporaneous with his role in *Dracula*, in the study of his Hollywood home, replete with the infamous nude painting of Clara Bow which Lugosi kept close at hand until his dying day. This photograph is from Lugosi's estate, and passed down to his heir. Excellent condition with virtually no trace of handling or age. **$1,000 – $1,500**




**586. Pair of original ca. 1920 Hungarian portrait postcards of Bela Lugosi.** Two vintage ca. 1920 Hungarian 3¼"x 5¼" photo-portrait postcards of Bela Lugosi in striking poses with his facsimile signature, by "Angelo" of Budapest. From the estate of Lugosi himself, and passed down to his heir. Cards of this type were marketed to the public as promotions for Lugosi's early film and stage work in Europe, where he had already made a significant mark in the public esteem. Tiny spot of age browning at one corner, else both Very Fine. **$800 – $1,200**



**588. Vintage profile portrait of Bela Lugosi, ca. 1930.** Silver-bromide 8"x 10" double-weight custom matte print, being a stern profile portrait of Bela Lugosi ca. 1930. Print is of an exceptional photographic quality for its lighting and sharpness of grain. Excellent original condition; from Lugosi's estate, and passed down to his heir. **$600 – $800**

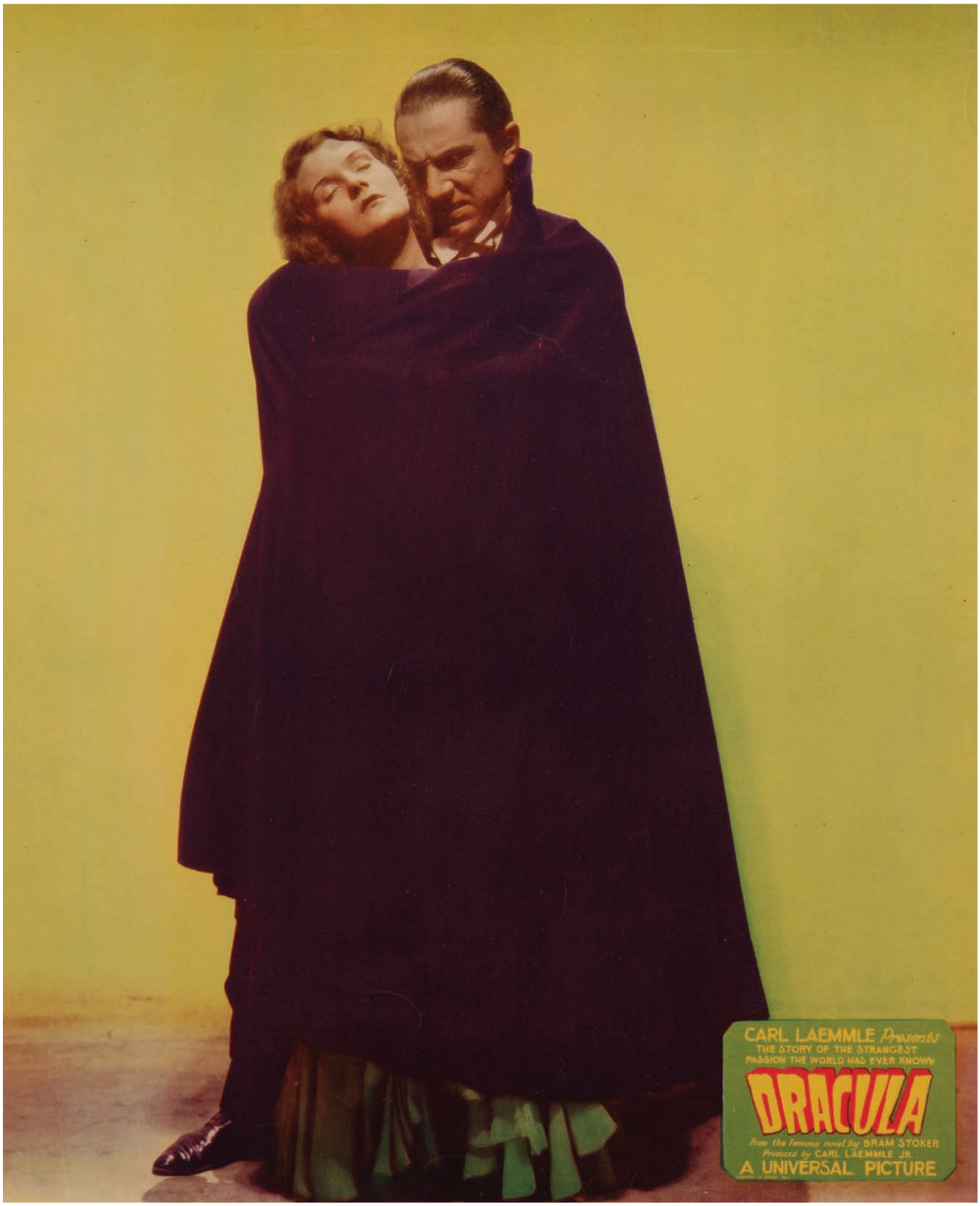




**589. BELA LUGOSI SIGNATURE "COUNT DRACULA" SCREEN-WORN CAPE FROM *DRACULA*.** (Universal, 1931) This signature cape embodies the preeminent horror figure on film—Dracula. No other character has further perpetuated the legend of the vampire. Indeed, Dracula is the major character in more films than almost any other. When one hears the name "Dracula," it is difficult to imagine anyone but Bela Lugosi wearing his signature mode of dress—white tie with tails and a cape—which he wore in the 1931 Universal Pictures classic *Dracula*. Lugosi rose to instant fame with his portrayal of Dracula, a part he had been playing on stage since 1927. His interpretation of the suave and sophisticated nobleman, with hypnotic stare and cultured Hungarian accent, made the character appealing to the ladies while terrifying to the audience when the monster beneath is revealed. The cape being offered was consigned to Profiles in History by none other than Bela Lugosi, Jr. The provenance of the cape as the screen-worn cape from *Dracula* (Universal, 1931) is based on the following history provided by Bela Jr. and on inspection of the cape. Prior to his death in 1956, Bela Lugosi gave the cape to his wife of 20 years, Lillian Lugosi, and the mother of Bela Jr., telling her that it was the cape from the 1931 film version of *Dracula*. He instructed Lillian to keep the cape for Bela Jr. Upon Lugosi's death in 1956, the family decided that he should be buried in his Dracula costume. Given Bela Lugosi's wish that his son should have the cape used in the 1931 film, the family dressed the body in a lighter weight version of the cape he used when making personal appearances. Lillian retained the original 1931 cape and left it, along with her other possessions, to Bela Jr. upon her death in 1981. It has remained in his possession continuously since. The black, full-length heavy wool cape features a high collar with interior metal band (to retain its shape) with gray silk lining. It exhibits an interior "United Costumers, Inc., Manufacturers" label with faint "Bela Lugosi" handwritten in ink. Designed to give Bela the freedom to open the cape like the wings of a bat and envelope his prey, the cape is impressively large, measuring a full 9 1/2 feet in diameter when laid flat, occupying approximately 320 degrees of a complete circle, and weighs a full 6 pounds, 4 oz. Condition of the black outer wool is excellent (Bela kept it stored in a cedar closet); fabric behind collar is in need of minor repair (metal support band is partially exposed) and the fragile silk within the interior of the cape exhibits moderate tearing in areas. Without question, this is the greatest single horror garment in cinema history. **$1,200,000 – $2,000,000**








**590.** ***Dracula*** **near-mint unrestored original Jumbo lobby-card from Bela Lugosi's own collection .** (Universal, 1931) 14" x 17"original release Jumbo lobby-card depicting Bela Lugosi as Count Dracula, surrounding Helen Chandler with his signature cape, about to anoint her with his very special "kiss". This is not only one of the most vital and essential images to perfectly distill the true nature of the film, in virtually mint, totally unrestored condition, it was also for decades, possibly even from the beginning, the property of Bela Lugosi and passed down to his heir where it has resided to this day. Remnant trace of scrapbook adhesive on verso margins, and very faint and insignificant handling lines and background crease are the only signs this extraordinary artifact was ever touched. Colors are rich and totally unfaded (the jumbo set was printed with softer colors intentionally than the 11 x 14 set). We are not aware of another example of this remarkable scene coming to auction previously, let alone an original poster item of this caliber from Lugosi's own collection. Authenticity is beyond question on this exceptional piece. Very Fine to Near Mint. **$20,000 – $30,000**



**591. Vintage oversize portrait of Bela Lugosi full figure in white linen suit, ca. 1930.** Silver-bromide 11"x 14" double-weight custom matte print, being a standing portrait of Bela Lugosi in white linen suit with hat and cigar, and a mischievous "Mona Lisa"smile. From Lugosi's estate, and passed down to his heir. Excellent condition with virtually no trace of handling or age. **$1,000 – $1,500**



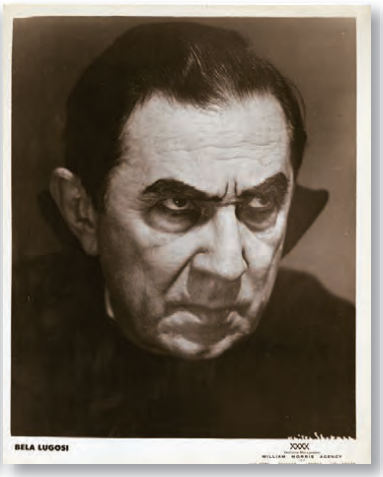
**592. Bela Lugosi personal wingtip shoes.** Bela Lugosi was known for his fine sense of style and impeccable dress. These black and white wingtip shoes bear "Alan McAfee Ltd., London" maker's stamp in gilt. The soles exhibit wear from regular use and the uppers remain in excellent condition. These specific shoes are seen being worn by Bela in a number of personal Lugosi family photographs taken in the 1930s. Included is a copy of a photograph taken at the Hollywood Athletic Club showing Bela wearing these shoes. **$1,000 – $1,500**





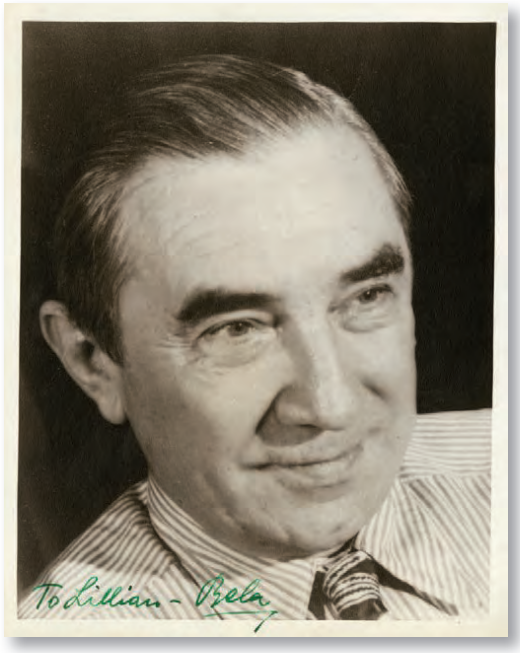







**593. Collection of (16) Bela Lugosi portrait stills from his estate and family's collection.** Mix of original and reprint portrait stills, primarily head-shots in 8" x 10" size, all from either the estate or family of Bela Lugosi. Majority are from the 1940's-1950's with the William Morris Agency credit slug in lower margin. All in Very Fine condition. **$3,000 – $5,000**




**594. Vintage portrait of Bela Lugosi ca. 1940 inscribed by him to his wife Lillian.** Silver-bromide 8"x 10" double-weight custom matte print being a very personal, smiling portrait from the 1940's which Bela Lugosi inscribed in green fountain pen, "To Lillian- Bela". In 1933 Bela married 22-year-old Lillian Arch, the daughter of Hungarian immigrants. They had a son, Bela G. Lugosi, in 1938. From Lillian's estate, and passed down to Bela Jr. Very Fine condition. **$2,000 – $3,000**




**597. *The Return of the Vampire* original U.S. portrait lobby-card from the Bela Lugosi family collection.** (Columbia, 1943) 11 x 14 in. U.S. lobby-card, best portrait in the set with Bela Lugosi in his signature cape, about to bite the neck of a lovely young woman. Very decent unrestored condition (handling, and tape on rear); its great strength is the provenance of Lugosi's estate. **$500 – $700**




**598. *Abbott and Costello Meet Frankenstein* original U.S. Title-card from the Bela Lugosi family collection.** (Universal, 1948) Original unrestored U.S. 11 x 14 in. Title lobby-card for Lugosi's finest late-career appearance. Very light soiling from handling, one pinhole; VG to Fine. From the estate of Bela Lugosi. **$600 – $800**




**595. *Bowery at Midnight* original folded U.S. one-sheet poster from the Bela Lugosi family collection.** (Monogram, 1942) 27 x 41 in. U.S. one-sheet poster folded, for one of Lugosi's better low-budget "programmers". He is ably supported here by a sexy Wanda McKay and a tough, juvenile pre- *Detour* Tom Neal. Condition is Good only overall, though it benefits greatly from its provenance of the Bela Lugosi family collection. **$300 – $500**




**599. *Bela Lugosi Meets a Brooklyn Gorilla* original U.S. half-sheet poster from the Bela Lugosi family collection.** (Jack Broder Productions, 1952) 22 x 28 in. U.S. half-sheet poster, one fold. Film is remembered only for the presence of Bela Lugosi. Poster is unrestored, in Good to VG condition, and is from the Bela Lugosi family collection. **$300 – $500**




**596. *The Return of the Vampire* original U.S. Title-card from the Bela Lugosi family collection.** (Columbia, 1943) Original unrestored U.S. 11 x 14 in. Title lobby-card for one of Bela Lugosi's last roles worthy of his talent and dignity. Good only condition, though colors are rich, with light soiling and tape around rear margins; its strength is the provenance of Lugosi's estate. **$600 – $800**




**600. *Son of Frankenstein* 1953 reissue portrait lobby-card from the Bela Lugosi family collection** . (Universal, 1938/ R'53) Near-mint unrestored 11" x 14" portrait lobby card of Bela Lugosi and Boris Karloff from the 1953 Realart reissue. From the estate of Bela Lugosi. **$300 – $500**

**601. No Lot**

## From the Estate of Willis O'Brien

The following 13 lots are from the estate of legendary visual effects genius Willis O'Brien (1886-1962). It was O'Brien who pioneered the technique of stop motion animation, making a physically manipulated object appear to move on its own. A former newspaper cartoonist and sculptor, O'Brien began making short films in 1914. O'Brien's first Hollywood feature was *The Lost World* (1925). Although his 1931 film *Creation* was never completed, it led to his most famous work, animating the dinosaurs and the famous giant ape in *King Kong* (1933), and its sequel *Son of Kong* (1933). He was chief technician for the epic *The Last Days of Pompeii* (1935) and on the film *Mighty Joe Young* (1949) O'Brien won an Academy Award for Best Visual Effects in 1950. Other notable O'Brien films are *The Animal World* (1956), *The Black Scorpion* (1957) and *The Giant Behemoth* (1959).



**602. *King Kong* original production photo of Kong with effects art by Willis O'Brien.** (RKO, 1933) Vintage silver-bromide print, 5" x 7" of Kong entering native village, which Willis O'Brien has art-enhanced to illustrate natives running in fear. This type of continuity print was referred to by the special effects artists as a "throwaway" due to its ephemeral nature in the creative process, and is consequently a genuine rarity, especially considering not only the artistic addition in the hand of effects master O'Brien, but the fact that this is from his personal archive as well. Center crease and age-toning to emulsion leave this Good to Very Good overall. **$2,000 – $3,000**








**603. *Mighty Joe Young* miniature bottles and glasses (12) from the nightclub effects scenes.** (RKO, 1949) Retained by Willis O'Brien and treasured by him for decades following the production of his second-most famous film, Mighty Joe Young, are these (12) miniature clear glass and plastic whiskey and wine bottles (some with labels), and drinking glasses of various shapes. Seen in the film during the effects shots of Mighty Joe's rampage through the nightclub. Height ranges from ½" to 1 ½" and condition is generally excellent. **$3,000 – $5,000**



**604. Willis O'Brien four-panel concept art for *Baboon: A Tale about a Yeti*.** (Unproduced, ca. 1960) Pencil, pen & ink, and gouache on 15" x 20" illustration board (mounted to 20" x 24" board for preservation) with four images size 5 ½" x 8". Executed by Willis O'Brien ca. 1960, and from his personal archive. Each of the panels depicts a giant baboon confronting variously people and killer whales. Minor signs of handling, overall Fine. **$4,000 – $6,000**



**605. Original final approval maquette of Kong's head from *King Kong*.** (RKO, 1933) From the personal archive of Willis O'Brien, revered among special-effects artists and directors of effects films as arguably the most influential creator of techniques which ruled the world of film effects for decades, until digital design displaced them. This hand-sculpted and intricate detail-painted plaster maquette head is truly the genesis of "Kong," and was the first model of what Obie wanted Kong to look like. All other models and maquettes of Kong were based off this one. Measures 1 ¾" x 2", with aggressive expression for animator's reference during production. Almost certainly sculpted by Marcel Delgado, who was responsible for most of the hands-on physical construction of the original Kong figures. Surprisingly well-preserved, having been lovingly cared for by Willis O'Brien throughout his life after *King Kong*. **$8,000 – $12,000**



**606.** ***Mighty Joe Young*** **original early concept art by Willis O'Brien.** (RKO, 1949) Pencil and India ink on 15" x 20" illustration board (image size 12" x 16"), being an early concept of Mighty Joe moving a piano for Terry Moore's character. Executed by Willis O'Brien for the film's production and from his personal archive. Along with *King Kong*, this is one of special-effects legend O'Brien's greatest realized projects. A bit of soiling and handling to blank margins, else Fine. **$15,000 – $20,000**







**607.** ***Mighty Joe Young*** **pair of RKO art department concepts of interiors.** (RKO, 1949) Pencil and charcoal on (2) 15" x 20" illustration boards (one is set into a 19" x 23" mat) by RKO art department of Max O'Hara's office in the Golden Safari Club from *Mighty Joe Young*, and from the personal archive of the film's technical creator, Willis O'Brien. Traces of handling, else Very Fine. **$1,500 – $2,500**





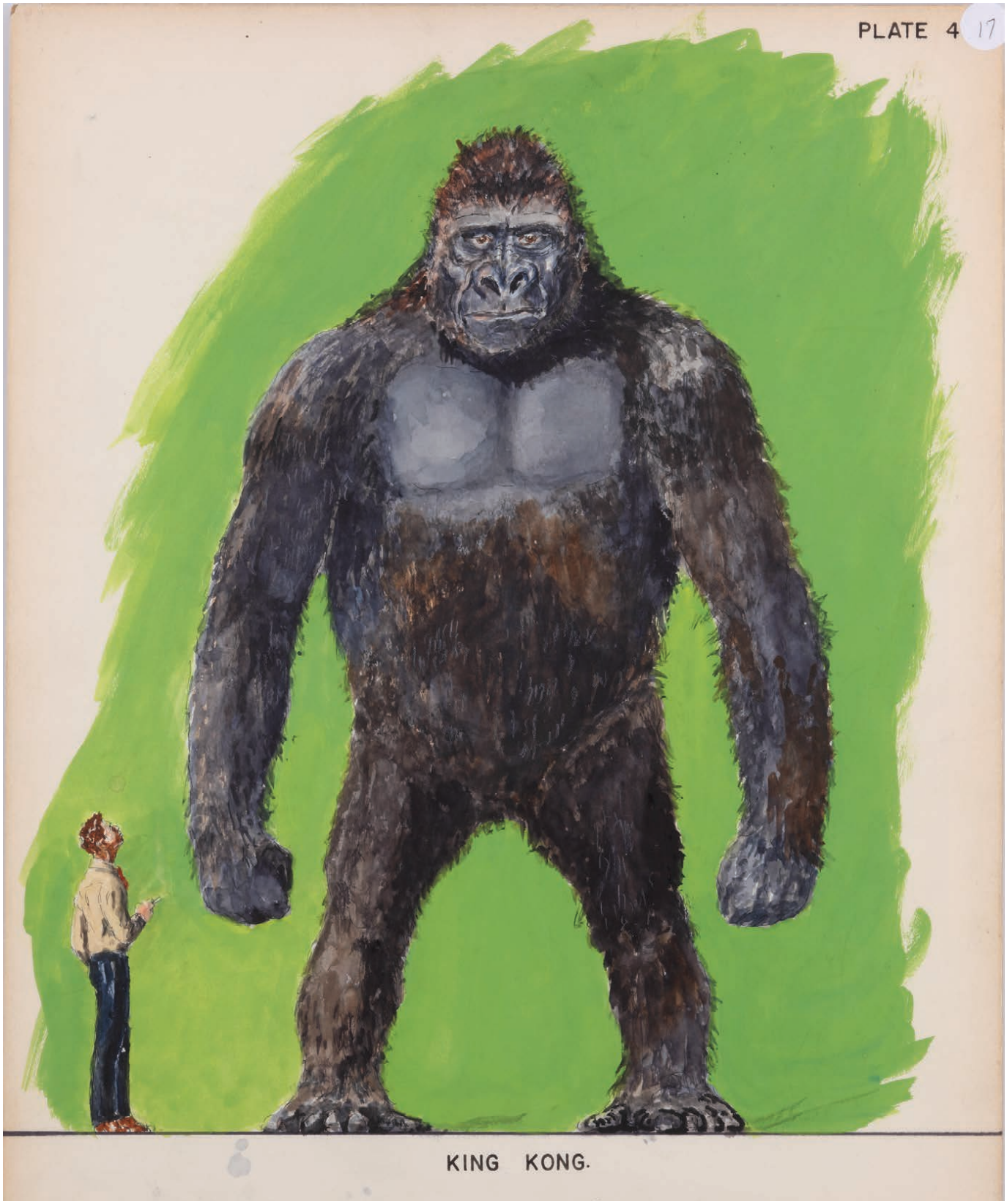
**608. *Mighty Joe Young* RKO art department concept of "Golden Safari" night club.** (RKO, 1949) Pencil and charcoal on 15" x 20" illustration board by RKO art department of "Golden Safari" stage and interior for *Mighty Joe Young*, and from the personal archive of the film's technical creator, Willis O'Brien. Traces of handling with some bumping to corners, overall Fine. **$2,000 – $3,000**



**609. Willis O'Brien creature concept art for *The Last of the Oso Si-Papu*.** (Unproduced, ca. 1950) Pencil, pen & ink, and gouache on 15" x 20" illustration board (mounted to 20" x 24" board for preservation) image size 11" x 18", executed by Willis O'Brien ca. 1950, and from his personal archive. From a story in "Arizona Highways" magazine which O'Brien's wife Darlyne took notice of, concerning an Indian legend of a giant prehistoric bear which comes out of hibernation every hundred years or so. O'Brien prepared a number of concept designs to promote financing of the film, but was unsuccessful in achieving production. Illustrated in Steve Archer's biography "Willis O'Brien/ Special Effects Genius". Traces of handling, else Very Fine. **$6,000 – $8,000**



**610. Willis O'Brien concept art of monsters fighting for *King Kong vs. Frankenstein*.** (Unproduced, 1960-62) During extended periods of unemployment, Willis O'Brien continuously created and developed various ideas for fantastic film subjects, hoping to sell them to studios. To be titled *King Kong vs. Frankenstein*, this was one which he put quite a lot of work into, only to see his concepts stolen by Toho for their *King Kong vs. Godzilla*. Pencil, pen & ink, and gouache on 15" x 20" illustration board (mounted to 20" x 24" board for preservation) image size 9 ½" x 15", executed by Willis O'Brien ca. 1960, and from his personal archive. Traces of handling, else Very Fine. **$6,000 – $8,000**




**611. Willis O'Brien concept art of Kong for *King Kong vs. Frankenstein*.** (Unproduced, 1960-62) Pencil, pen & ink, and gouache on 15" x 20" illustration board, representing the scale of the "Kong" character posed next to a man smoking a cigarette. Executed by Willis O'Brien ca. 1960, and labeled by him: "PLATE 4 KING KONG". From Willis O'Brien's personal archive. Traces of handling, else Very Fine. **$8,000 – $12,000**



**612. Willis O'Brien concept art for *The Elephant Rustlers*.** (Unproduced, 1960) Pencil, pen & ink, and gouache on 15" x 20" illustration board with overlaid mat, visible image size 11 ½" x 16". Executed by Willis O'Brien in 1960 with his monogram signature of an "O" circling a "B". From his personal archive, and illustrated in Steve Archer's biography "Willis O'Brien/ Special Effects Genius". From an article read by Darlyne O'Brien concerning the theft in Burma of working elephants, she and Willis concocted a fable of international elephant rustling complicated by giant lizard attacks. Traces of handling, else Very Fine. **$6,000 – $8,000**




**613. Willis O'Brien concept art of Frankenstein's Creation for *King Kong vs. Frankenstein*.** (Unproduced, 1960-62) Pencil, pen & ink, and gouache on 15" x 20" illustration board, representing the scale of the Frankenstein monster character posed next to a man. Executed by Willis O'Brien ca. 1960, and labeled by him: "PLATE 2 FRANKENSTEIN'S CREATION". From Willis O'Brien's personal archive, and illustrated in Steve Archer's biography "Willis O'Brien/ Special Effects Genius". Traces of handling, else Very Fine.
**$4,000 – $6,000**



**614. Willis O'Brien single-panel concept art for *Baboon: A Tale about a Yeti*.** (Unproduced, ca. 1960) Pencil, pen & ink, and gouache on 15" x 20" illustration board, image size 10" x 16". Executed by Willis O'Brien ca. 1960 with his monogram signature of an "O" circling a "B" and from his personal archive. Depicts a giant baboon surfacing from under the sea, confronting a man in a small motorized dinghy, with a large freighter and mist-shrouded island in background. Traces of handling and a small paint spot on margin (as original), else Very Fine. **$4,000 – $6,000**



615. **Willis O'Brien's personal Key-Continuity photo collection (125+) which documents production of the 1933 King Kong. (RKO, 1933)** Gelatin-silver vintage prints, (130) ranging in size from 2.5" x 3" to 5" x 7" (some of which are mounted back to back on matboard), taken by Willis O'Brien for effects setups and continuity reference for virtually every composite or effects-driven scene in the 1933 King Kong. Also included is an original 5" x 7" pencil storyboard sketch by Mario Larrinaga of Fay Wray's character interacting with a T-Rex. From the collection of visual effects technician Orville Goldner who later utilized these original masters as the principal reference images found in his 1975 book, "The Making of King Kong". Apart from their appearance in his book, these unique, likely one-off originals are not known to have been otherwise published or reproduced. An epic and historic collection for one of the truly great epic films from the golden age of Hollywood. **$10,000 – $15,000**

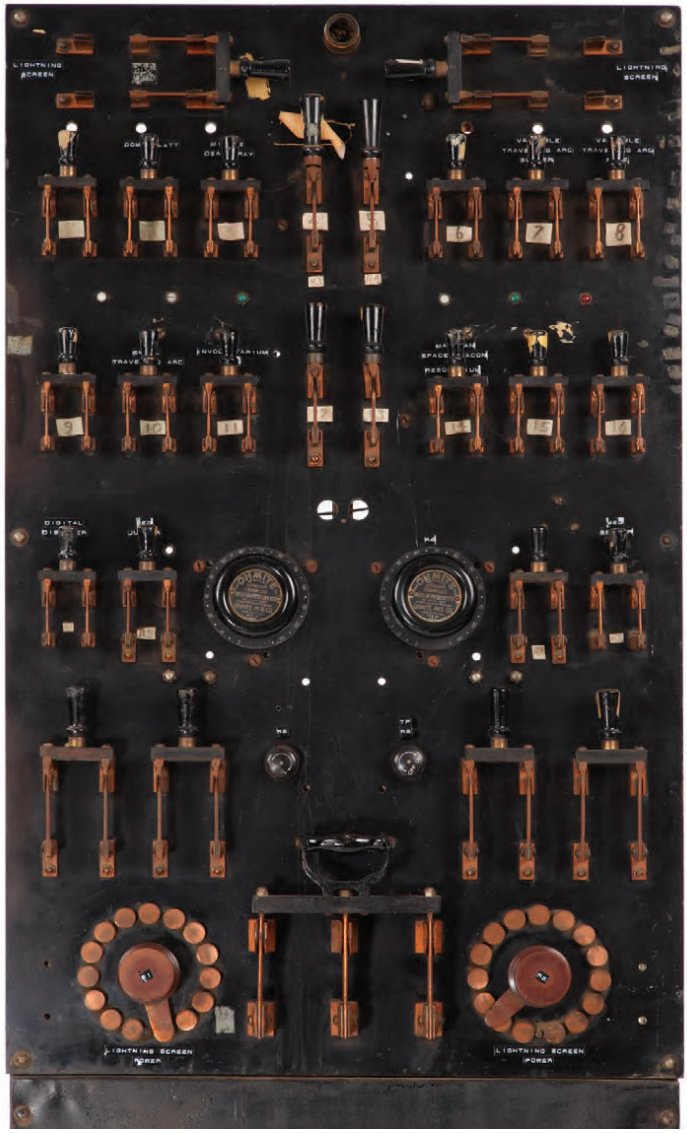
**616. No Lot**

## Kenneth Strickfaden

The following three lots are from the collection of Kenneth Strickfaden (1896-1984), innovative genius of illusionary special effects who created some of the most unforgettable images in the fantasy genre of motion pictures. It was Strickfaden who created Dr. Frankenstein's laboratory with his flaming Tesla coils, reflectors, spinning rotary discs and wooden insulators, setting the standard for all mad-scientist labs to come Following Strickfaden's great success in *Frankenstein* (1931), he created the science fiction apparatus in more than 100 motion picture films and television programs, including *The Mask of Fu Manchu, The Bride of Frankenstein, The Phantom Empire, Flash Gordon, Son of Frankenstein, The Wizard of Oz,* and television's *The Munsters*. The skilled technician, known around Hollywood's back lots as "Mr. Electric," once doubled for Boris Karloff in a dangerous scene and was nearly electrocuted. A science teacher at heart, Strickfaden started making personal appearances in the 1930s featuring his beloved creations. "Kenstrick's Space Age Science Show" was both informative and entertaining and proved a tremendous hit with audiences. Despite his age and failing health, Strickfaden enthusiastically continued his one-man shows until his death at the age of 87.



**617. Kenneth Strickfaden "Nebularium" lab device from *Frankenstein*, *The Bride of Frankenstein* and other films.** (Universal, 1931; 1935) Named the "Nebularium" by Kenneth Strickfaden, this is a primary piece of laboratory equipment from *Frankenstein*. This device is a parabolic mirror (an actual piece of scientific equipment made by Bausch & Lomb) measuring 25 ½ in. diameter with a custom steel bracket frame and rounded steel housing in rear. Not only an impressive visual piece, the Nebularium was also used to create dramatic shadow effects when light was bounced off its concave mirror, essentially magnifying the shadow of anything it strikes. The shadow images of Frankenstein's Monster in the Universal series were virtually always created with the use of the Nebularium. In *Frankenstein*, this key piece is situated very near the head of the lifeless corpse that Dr. Frankenstein revives. The parabolic mirror exhibits de-silvering in spots, but is in good overall condition. The first major prop offered from the *Frankenstein* lab, the Nebularium is a fantastic, prominent lab prop and visual effect device from the classic *Frankenstein*--the film that set the standard for all mad-scientist laboratories to come. Accompanying the Nebularium are a set of wooden insulators from Strickfaden's collection used and re-purposed for film, television and live appearance productions throughout his storied career. **$40,000 – $60,000**





**618. Kenneth Strickfaden special electronic effects main switchboard used in *Frankenstein, The Bride of Frankenstein* and many other films .** (Universal, 1931) This is special electrical effects wizard Kenneth Strickfaden's masterboard used to control various pieces of electrical equipment from 1930 to his retirement. The board is covered with knife switches, two variac rheostat potentiometers and two lightning screen controls. Measuring 59 in. x 26 in. x 24 in., the board is mounted on a steel frame and was built in 1929 and used on virtually all of the films in which Strickfaden contributed special effects, including *Just Imagine* (1930), *Frankenstein* (1931), *The Mask of Fu Manchu* (1932), *The Bride of Frankenstein* (1935), *Flash Gordon* (1936), *Son of Frankenstein* (1939), and many others. This switchboard made a screen appearance in the TV show *The Munsters* in the season two episode, "Just Another Pretty Face" (1965). A fantastic hands-on piece of equipment used in every Strickfaden project throughout his storied career. **$8,000 – $12,000**







**619. Kenneth Strickfaden "Digital Disputor" laboratory device from *Young Frankenstein*.** (TCF, 1974) Kenneth Strickfaden humorously named this device the "Digital Disputor" which was a prominent piece of equipment used in the *Frankenstein* laboratory Gene Wilder's character inherited from his famous grandfather. It is a wooden and steel drum with firing electrodes on the face. The back of the drum contains the controls: a motor On/Off switch, motor speed rheostat, On/Off arc switches and a bank of fuses. Mounted on a turned glass insulator base, the piece stands 35 in. tall with the drum being 21 ½ in. diameter. In addition to *Young Frankenstein,* the Digital Disputor can also be seen in *Dracula vs. Frankenstein* (1971) and was a key piece in Strickfaden's traveling science shows. Untested. **$8,000 – $12,000**





**620. Chico Marx "Baravelli" charcoal-grey tail-coat from *Horse Feathers*.** (Paramount, 1932) Chico was the dead-pan, hard-gambling, piano-playing member of the classic comedy team "The Marx Brothers", which in their early films with Paramount included four (of the actual five) brothers. Worn by him as "Baravelli" in *Horse Feathers* (a wild romp through a college campus), for a chaotic wedding scene. Also, according to Western Costume label inside, this same tail-coat may have been used later by Charlie (Chuck) Chaplin. In a Fine state of preservation, virtually as screen-worn. **$4,000 – $6,000**





**622. Shield from the 1934 *Cleopatra*.** (Paramount, 1934, 1935) Heavy hammered-metal oval shield with leather grip-straps, and raised pattern decorations and Ottoman moons, with a matte black baked enamel coating (very chipped and abraded from many swords in many epic films). Used in Cecil B. DeMille's 1934 *Cleopatra*, and numerous other Roman and Biblical films through the 1950's. Surface rust, chipping, and dents from screen-use. **$600 – $800**





**621. Jean Parker "Beth" plaid period dress designed by Walter Plunkett from *Little Women*.** (RKO, 1933) Conservative, Civil-War period-styled wool plaid long dress with black embroidered trim and self belt, designed by Walter Plunkett for Jean Parker as "Beth"in George Cukor's 1933 version of *Little Women*. Studio tag inscribed "C-570-1864-Parker". A few tiny moth holes, else in a remarkable state of preservation, virtually as screen-worn. **$800 – $1,200**







**623. Helmet worn by Henry Wilcoxon in *The Crusades*.** (Paramount, 1935) Impressively constructed and detailed metal helmet worn by Henry Wilcoxon as "Richard, King of England" in Cecil B. DeMille's *The Crusades*. Hand-hammered and riveted metal with Cross-punched design at the cheeks and T-shaped decorative eyeholes. Handwritten *"Wilcoxon"* in the inner lining. A finely crafted wardrobe item from the DeMille epic. **$3,000 – $5,000**



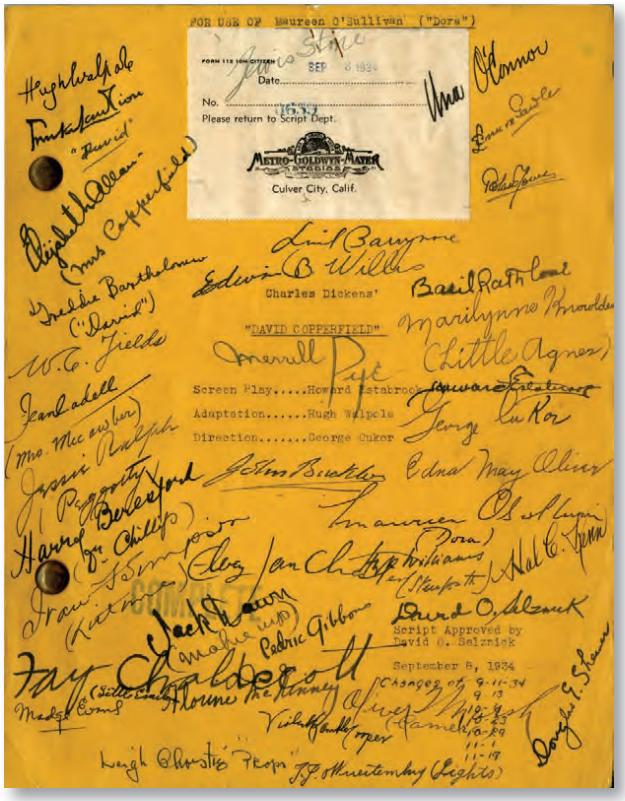


**624. Ronald Colman "Robert Clive" velvet jacket and vest designed by Omar Kiam for *Clive of India*.** (TCF, 1935) Black velvet long jacket with large French cuffs, self-covered buttons, onyx-bead embroidery, and lace sleeve inserts, together with matte-black satin vest, designed by Omar Kiam for Ronald Colman in *Clive of India*. Both pieces bear internal United Costumers labels marked "Ronald Colman #17"and both are in remarkable condition for their age, virtually as screen-worn. **$400 – $600**

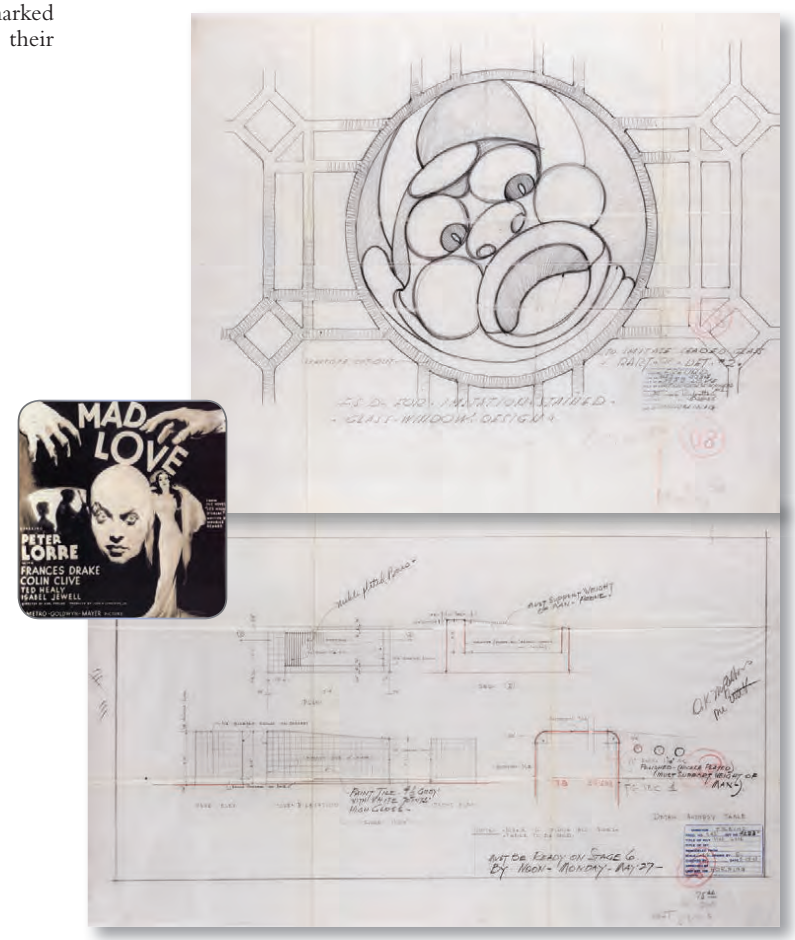




**626. Helen Gahagan brass crown from *She*.** (RKO, 1935) Hand-formed brass painted over in a matte gold finish, in stylistic Art-Deco design to match the extraordinary sets by Van Nest Polglase. Worn by Helen Gahagan in her signature role as "She Who Must Be Obeyed"in *She*, Merian C. Cooper's epic fantasy follow-up to *King Kong* .This crown is featured near the end of the film, in the legendary processional ceremony of fire. Fine condition, virtually as screen-used. **$1,500 – $2,500**




**625. Maureen O'Sullivan "Dora" original MGM *David Copperfield* script signed by the cast: W.C. Fields, David O. Selznick, Lionel Barrymore, Basil Rathbone, Maureen O'Sullivan, George Cukor and many others.** (MGM, 1935) Maureen O'Sullivan "Dora's" personal complete 169 pg. script, dated September 8, 1934. Original brad bound studio printed covers with paper label stamped with M-G-M Studios logo. Signed on the cover by the film's cast and crew including: W. C. Fields, Hugh Walpole, David O. Selznick, George Cukor, Basil Rathbone, Lionel Barrymore, Freddie Bartholomew, Maureen O'Sullivan, Edna May Oliver, Elizabeth Allan, Frank Lawton, Jean Adell, Harry Beresford, Lewis Stone, Violet Kemble Cooper, Cedric Gibbons, Merrill Pye, Madge Evans, Florine McKinney, as well as make-up, lights and props crew. Approx 34 signatures total. Covers exhibit only slight handling wear. **$3,000 – $5,000**




**627. *Mad Love* extensive archive of original 1935 technical drawings for set construction.** (MGM, 1935) Extraordinary massive archive of original, hand-drawn technical drafts (75+, pencil and colored pencil on drafting tissue and vellum) ranging in size from 16" x 21" to 39" x 101", for set and prop construction on Karl Freund's classic horror film *Mad Love* (aka *The Hands of Orlac*).This masterful and intensely atmospheric film is responsible for introducing Austro-Hungarian character actor Peter Lorre (nee Laszlo Lowenstein) to American audiences. Sets specific to the horror aspects of the film have such colorful titles as "Torture Wheel", "Guillotine", "Autopsy Table", etc. Housed in the original labeled expandable folders, and generally in Fine to Excellent condition. **$3,000 – $5,000**





**628.** ***Charlie Chan at the Opera*** **spectacular Boris Karloff "Mephisto" screen-used cape and display.** (TCF, 1936) Considered by most as the best of the first-generation (with Warner Oland as Chan) series of films about the inscrutable Asian detective, though to the best of our knowledge, no Asian has been allowed to portray the lead role in any of the numerous entries in this extensive genre. Boris Karloff is put to good use here as Gravelle, an amnesiac Opera star recently escaped from an asylum. The screen-worn cape offered here, professionally mounted on a realistic life-size figure of Karloff's character with replica ancillary costume elements, comes into play when he impersonates another character in the Opera in order to exact his revenge. Fine condition virtually as screen-worn, with internal United Costumers label marked "Boris Karloff". **$20,000 – $25,000**





**630. Tyrone Power "Count Axel de Fersen" cape from** ***Marie Antoinette*****.** (MGM, 1938) Grey heathered wool cape with three tiered capelet and grey satin rope tie. MGM label handwritten "*Tyrone Power 7- 9724*". Designed by Gile Steele. Worn by Tyrone Power as "Count Axel de Fersen" when he assists the King and Queen to escape in *Marie Antoinette*. **$3,000 – $5,000**

**629. No Lot**





**631. Alice Faye "Belle Fawcett" 2-piece elaborate nightgown and peignoir from *In Old Chicago*.** (TCF, 1937) Two-piece silk, satin, lace, and embroidery highly lush and elaborate period pink satin and silk long nightgown with train, topped by a delicate and intricate long black spiderweb lace peignoir accented with pink satin bows. Designed by Royer for Alice Faye as "Belle Fawcett" from *In Old Chicago*, and worn to great effect in her boudoir preparing for bed, only to be accosted by Tyrone Power, long frustrated by her rejections, who forces her to the floor for their first kiss. Peignor is also humorously worn first by Faye's highly stereotyped African-American maid (Madame Sul-Te-Wan), playing "mistress of the household"in secret. Condition is quite exceptional considering the fragile nature of its construction and its 74-year age. **$2,500 – $3,500**





**633. Bette Davis "Julie" period jacket from *Jezebel*.** (Warner Bros., 1938) Short period jacket of black nylon with lace collar, and five silk bows along the front over an inset of matching checkerboard silk. Worn by Bette Davis in her Academy Award-winning role as "Julie" in *Jezebel*. Hook-and-eye closure at the rear. Internal Warner Bros. Pic Inc. label handwritten "10564-1911." Lace somewhat yellowed, a few tiny holes along the piping at the back. **$2,000 – $3,000**





**632. Gary Cooper "Marco Polo" tunic from *The Adventures of Marco Polo*.** (MGM, 1938) Period-styled suede-leather tunic with raised decoration and large brass buttons (two of which are replaced with similar type) designed by Omar Kiam for Gary Cooper, playing the title role in *The Adventures of Marco Polo*. Leather is worn through along both shoulder top edges, though otherwise relatively intact and presentable. Internal United Costumers tag inscribed with unreadable name, which is likely a re-purposing, as this tunic is positively screen-matched to Cooper in this film. **$1,000 – $1,500**





**634. Roy Rogers shirt from *Billy the Kid Returns*.** (Republic, 1938) Medium grey wool felt Western-styled lace-up shirt, worn by Roy Rogers in one of his earliest roles, a double part playing bad-guy Billy the Kid (shot down by Pat Garrett early on while wearing this shirt) and a lookalike good-guy cowboy. Even while playing a limited bad-guy role, the Billy character is portrayed as a sort of "Robin Hood"to the homesteaders. Internal United Costumers tag inscribed "Roy Rogers". Fine condition virtually as screen-worn, with just a few tiny moth holes. **$300 – $500**





**635. Longbow from *The Adventures of Robin Hood*.** (Warner Bros., 1938) Curved walnut longbow with notched tips, decorated suede grip and knotted and looped string. Measures 78 in. long. *The Adventures of Robin Hood* was shot at Warner Bros. studio in Burbank as well as on location in the San Fernando Valley and Bidwell Park in Chico, California. The film's attention to detail is evident in the craftsmanship of this bow that is identical in construction to the one held by Flynn in production stills from the film. The present owner inherited this bow, as well as the arrow Lot 636, from his father, who was one of the location scouts responsible for finding suitable Sherwood Forest-like terrain. This lot and the next were on loan to the Warner Bros. Museum in Burbank from 1995 to 1997 as well as the Academy of Motion Picture Arts and Sciences. Slight loss of veneer and wear to grip, the string is not original to the bow and the restoration was overseen by the Warner Bros. Museum. **$15,000 – $20,000**



**636. Arrow signed by the cast and crew of *The Adventures of Robin Hood*.** (Warner Bros., 1938) Wooden arrow with faux flint arrowhead and feathers at tail. Measures 34 ½ in. long. This item, a companion piece to the previous lot, was presented to the current owner's father for his assistance in scouting locations for the Sherwood Forest scenes in the film. Signed by cast and crew members including Errol Flynn, Olivia de Havilland, William Keighley, Alan Hale, Una O'Conner, Doc McDermott, Don Turner, Al Gordon, Vic Johnson, Gil Perkins, Ned O. Nair, Roy Clark, Colin Campbell, Al Alleborn, Tony Gaudio, Frank Gaudio, Sailor Vincent, Larry Dolgent, Patric Knowles, Jimmie Stone and Harry Aubrindey. From 1995 to 1997 the arrow was on loan to the Warner Bros. Museum in Burbank. Slight fading to some signatures, loss of feathers; otherwise Fine. **$10,000 – $15,000**













**637. Judy Garland "Dorothy Gale" solid blue cotton test dress with blue and white gingham apron by Adrian from *The Wizard of Oz*.** (M-G-M, 1939) This costume was worn by Judy Garland as Dorothy Gale and was tested during the October 31, 1938 wardrobe tests after George Cukor had replaced Richard Thorpe as director for the film. Producer Mervyn LeRoy fired Thorpe after viewing the "rushes" of the first two weeks of filming, being completely dissatisfied with the direction the film was taking. Cukor started by making the much needed changes to Judy Garland's hair, makeup and Dorothy costume. He wanted to "simplify" Judy's appearance to better represent a Kansas farm girl. Costume designer Gilbert Adrian created an entirely new costume which was based on the original drawings of Dorothy as found in the original book, *The Wonderful Wizard of Oz*, by L. Frank Baum. It was during this period that Cukor instructed Judy Garland to remember that she was portraying a Kansas farm girl and that she would only need to be herself to be convincing and believable. Under Thorpe's direction her performance was, at best, "over the top" and "too fanciful." The outfit consists of a solid blue cotton fabric (the exact same fabric used in the original Richard Thorpe test costume). Sewn directly to the dress is an off-white, light cotton blouse with blue rick-rack trim (the exact blouse design that would later appear on the final screen-used Dorothy costume). The dress closes in the back with several small snaps and a hook and eye closure at the waist. Interior handwritten label reads, *"Judy Garland 4208."* Also attached is an M-G-M cleaning tag. Worn over the dress is the original blue and white cotton gingham apron with blue rick-rack trim detailing. The apron has two front pockets and closes in the back with three large original buttons. The apron has an interior handwritten label reading, *"Judy Garland 4461,"* and it also features an M-G-M cleaning tag. After making adjustments and revisions to Garland's Ruby Slippers, hair, makeup, costume and performance, Cukor decided to depart from the film and was replaced by Victor Fleming. Originally acquired from 1970 MGM Auction and After Auction Sale. A key piece in the development of Dorothy Gale in *The Wizard of Oz*. Included are two 8 in. x 10 in. photographs of Judy Garland wearing this costume. **$60,000 – $80,000**





**638. Judy Garland screen-used "Dorothy Gale" blue and white gingham pinafore dress from *The Wizard of Oz*.** (MGM, 1939) Designed by Adrian, this is the signature blue and white gingham pinafore dress worn by Judy Garland as "Dorothy" in *The Wizard of Oz*. The dress features hook and eye bodice closure with snap closure on the skirt. Interior bias label handwritten, *"Judy Garland 4228"*. Includes a hidden pocket on the right seam of the skirt. The bottom 6 1/8 in. of material was trimmed from the bottom of the dress for repurposing in another production. The dress has been expertly returned to screen appearance with hand-dyed fabric to match the original. One of the most instantly recognizable costumes in the history of cinema and a cornerstone of any *Wizard of Oz* collection.
**$200,000 – $300,000**







**639. JUDY GARLAND "DOROTHY GALE" SCREEN-WORN RUBY SLIPPERS FROM *THE WIZARD OF OZ*.** As author and expert on the subject, Rhys Thomas, states in his book, *The Ruby Slippers of* Oz, *"They* [the Ruby Slippers] *were much more than just a piece of Hollywood memorabilia, much more than a valuable piece of industry history. They transcended Hollywood, to the point where they represented the powerful image of innocence to all America."* Indeed, the Ruby Slippers are one of the most asked about artifacts at the Smithsonian. They are the center piece of an exhibition called *Icons of American Culture* located on the second floor of the National Museum of American History. The carpet in front of the exhibit has been replaced numerous times due to the crush of humanity passing before it. Carl Scheele, former curator at the Smithsonian, stated perhaps 5 million people per year were visiting the Ruby Slippers since they were donated in 1979. Four pair of Ruby Slippers used in the production are known to have survived the 70+ years since the making of *The Wizard of Oz* at M-G-M in Culver City. Three of the four known pair were discovered by costumer Kent Warner who was hired by David Weisz Co. to identify costumes and organize the now-legendary MGM Auction in 1970:

1. The pair purchased for $15,000 on Sunday, May 17, 1970 at the MGM Auction by an anonymous buyer and later donated to The Smithsonian in 1979. The condition of these slippers is poor, relative to the other known pairs. The leather soles are painted red, with orange felt adhered to the front foundation, suggesting they were worn in the dancing sequences and while skipping down the yellow brick road. Being on perpetual display and part of the United States archives, this pair will never reach the market.

2. The pair belonging to collector Michael Shaw, who obtained them from Kent Warner in 1970. These slippers are in very good condition and exhibit leather soles covered in orange felt. These slippers were stolen in 2005 from the Judy Garland Museum in Grand Rapids, Minnesota. Whereabouts unknown; recovery unlikely.

3. The pair of Ruby Slippers won as a prize by Roberta Bauman in 1940 for a national "Name the Ten Best Movies of 1939" contest. These slippers feature red painted leather soles with orange felt glued to the front foundation. Their condition is worn with sequins missing. In black ink, the word "Double" is handwritten on the white kid lining of each shoe; meaning these slippers were the second or third pair made for use in the production, in case the first pair became damaged. "Double" does not represent "stand-in" according to several M-G-M costumers familiar with the studio's practice of labeling wardrobe. Certainly, stand-ins were present and wore Ruby Slippers for lighting and blocking purposes; however, there is no evidence, whatsoever, to support that any pair of Ruby Slippers was worn exclusively by any stand-in. Further, there is substantial evidence that Judy Garland wore several different pairs of Ruby Slippers during the six months of filming at M-G-M. These slippers were sold at public auction through Christie's East on June 21, 1988 for $165,000 and were later resold by Christie's East on May 24, 2000 for $666,000.

4. The present pair, to be auctioned by Profiles in History on December 16, 2011, are Kent Warner's prized size 5B slippers. They are marked on the inside lining, "#7 Judy Garland" and the leather soles are painted red on the bottom. The lack of felt, in addition to light, circular scuffs evident on the soles indicate their use in the extra-close-up or "insert" shots when Judy Garland taps her heels together at the film's climax. The condition of these Ruby Slippers is excellent, further supporting the notion that these were used for the close-up "insert" shots and then boxed to maintain their condition. These Ruby Slippers were sold by Christie's East on October 1, 1981 for $12,000 and were later sold privately by Christie's East in 1988 for $165,000. The current owner has placed these slippers twice on loan to the Smithsonian while their pair was traveling abroad. In addition, these Ruby Slippers were the cornerstone of a Library of Congress exhibition in 2000 entitled, "The Wizard of Oz: an American Fairy Tale," celebrating the centennial of the publication of America's most beloved home-grown fairy tale. They were also on exhibit at the National Portrait Gallery from August 1996 through July 1997.

Note: A pair of test slippers with curled toes, referred to as the Arabian slippers, do not appear in the film yet are seen in test shots with Judy Garland taken in October, 1938. This pair belonged to actress Debbie Reynolds and were recently sold for $612,000 in the Debbie Reynolds Auction held by Profiles in History on June 18, 2011.

The slippers being auctioned by Profiles in History on December 16, 2011 are a vintage pair of Innes Shoe Co. red silk faille heels with uppers and heels covered with hand sequined silk georgette, lined in white leather. The right shoe contains handwritten characters "X 68 02, 5B, D 536" in black ink. In addition, the right shoe also exhibits a gold embossed label on shoe lining reading "Innes Shoe Co. Los Angeles, Pasadena, Hollywood." The left interior edge of the right shoe once indicated "#7 Judy Garland", however, the "Garland" is no longer visible. The left shoe has an inscription on the interior left edge clearly marked "#7 Judy Garland" and it also contains handwritten characters which have faded and are now partially illegible but appear to indicate, "[?] 68 02, [?] B, [?] 536", most likely matching the markings from the right shoe. Kent Warner located the slippers before the spring of 1970 as he was searching for star wardrobe for the sale. Being a collector himself, as well as an avid preservationist, Warner presented the auction house with a single pair knowing that any additional pairs would be ordered destroyed by auctioneer David Weisz. The bright red leather soles are not covered in felt, suggesting they are the pair of extra-close-up or "insert" slippers worn by Judy Garland when character Dorothy taps her heels together three times in the movie's climactic scene transporting her back home to Kansas. The presence of light, circular scuff marks on the red soles strongly supports this as well. Both shoes are in excellent condition with no loss or even disturbance to sequins. The right edge (facing) of the bow on the right shoe is missing one red faceted stone. Kent Warner had the reputation among collectors of having "only the best," and he saved the best pair for himself. The slippers remained in Warner's personal collection for more than a decade until he sold them in 1981. Author Rhys Thomas recently commented on this particular pair of slippers stating, *"there's no question in my mind that they are the crème-de-la-crème of all ruby slippers."* One cannot find anything more desirable than these prized Ruby Slippers. They are alive in the hearts of hundreds of millions of people in America and around the world. These Ruby Slippers would be the ultimate centerpiece of any collection and would attract the public in droves, just as they have for the Smithsonian for the past 30+ years. **$2,000,000 – $3,000,000**

# The Ruby Slippers









**640. Original Munchkin soldier hat from *The Wizard of Oz.*** (MGM, 1939) Adrian-designed Munchkin Soldier hat of green wool felt detailed with gold bullion decoration, top-mounted feathers and original gold roping chin strap. Interior handwritten markings are *"Billy Curtis"* (with his name crossed out) and *"Chas Kelly"* [sp.]. Both Billy Curtis and Charles E. Kelley are known "little people" who worked as Munchkins in *The Wizard of Oz*. Exhibits a few tiny moth holes; otherwise, in remarkable condition. This hat is featured in the book *The Wizardry of Oz* by Jay Scarfone and William Stillman. **$4,000 – $6,000**







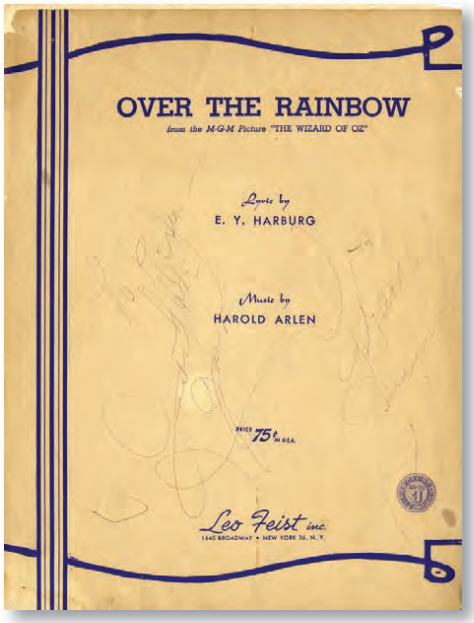

**641. Original Munchkin soldier jacket from *The Wizard of Oz.*** (MGM, 1939) Adrian-designed Munchkin Soldier jacket with lengthy coattails, fashioned of bright yellow and green wool felt and ornamented with gold bullion on the chest, shoulders, sleeves and on the rear of the collar. Interior "Metro-Goldwyn-Mayer" label with handwritten *"38."* The costume personifies the painstaking attention to detail employed during the production of *The Wizard of Oz*. In Very fine condition. **$15,000 – $20,000**

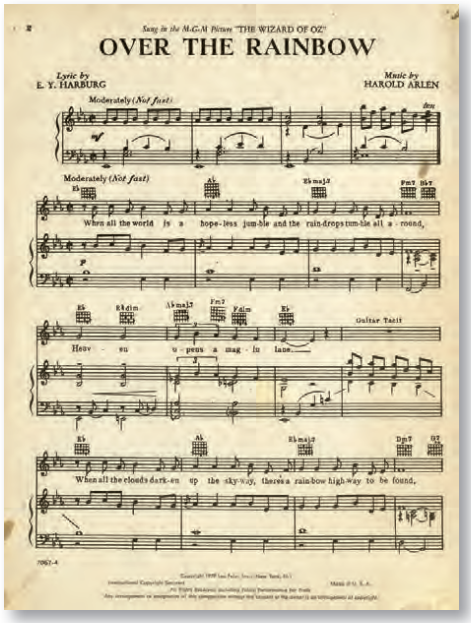




**642. Original Winkie Guard spear including metal spearhead and original wooden staff.** (MGM, 1939) Cast metal spearhead which was wielded by the Winkies, the Wicked Witch's ominous guards. Reminiscent of Adrian's costume designs for the production, it is quite likely that the prop department created the spearhead based on Adrian's design. Spearhead measures 30 in. long and includes the original wooden staff measuring 97 ½ in. long. Staff exhibits scuffs; otherwise, Very good condition overall. An incredible artifact and instantly recognizable prop from the film. **$30,000 – $50,000**








**643. Judy Garland/ Frances Gumm double-signed "Over the Rainbow" sheet music.** In 1967, a very young Kevin Bradigan went to work for his favorite personality in the entire world, Judy Garland. He made a special effort to find an example of the sheet music for "Over the Rainbow" which lacked graphics, so it could more visibly be autographed by her to him. When she performed the requested signing for her new assistant, she accidently spilled a little coffee on the aforementioned, not easily replaced sheet music, and to make amends for her error, signed her birth name, Frances Gumm as well, which is an extremely scarce autograph in its own right. Kevin Bradigan went on to acting off-off-Broadway with members of Andy Warhol's Factory such as Mary Woronov and Taylor Mead. Accompanied by facsimile photos of Bradigan with Garland, and of other signed items for comparison. Sheet music is complete with minor edge chipping and slight darkening of front cover. **$3,000 – $5,000**

# The Cowardly Lion







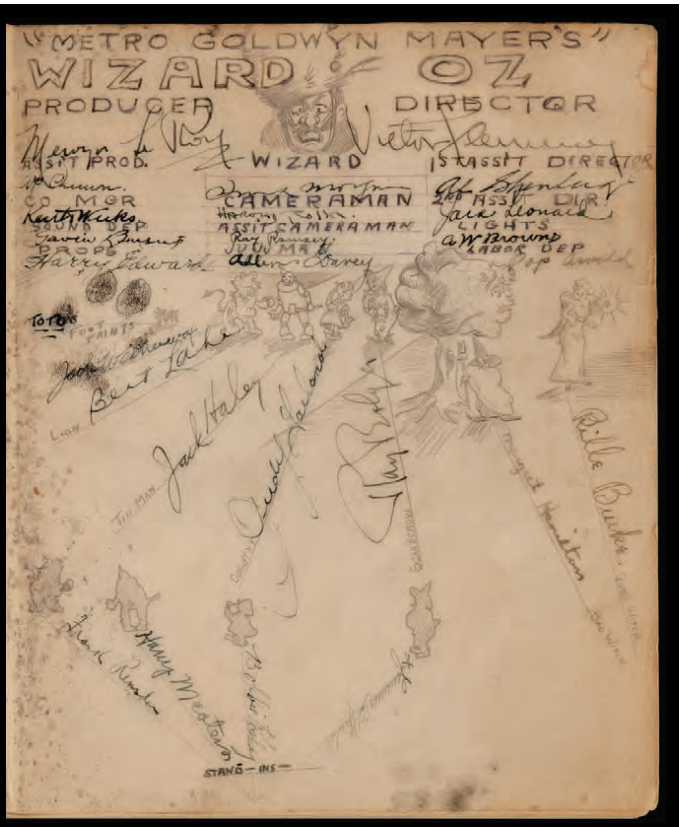




**644. Bert Lahr screen-worn "Cowardly Lion" costume from *The Wizard of Oz*.** (MGM, 1939) Designed by the legendary Gilbert Adrian, this costume (67 in. tall on base) is constructed out of an African lion skin with unique markings and hair patterns that are as individual as a fingerprint. While it is one of two Lion costumes known to have been made for and used in the production, it is specifically attributed to having been worn by actor Bert Lahr in some of the most memorable scenes of *The Wizard of Oz*, including when the Cowardly Lion first meets Dorothy on the Yellow Brick Road and sings "If I only had the Nerve" as well as when he later sings his trademark, "If I were King of the Forest" in the Emerald City. James Comisar, a noted specialist in preserving top-tier cultural materials, supervised the preservation effort: "We knew only the best would be appropriate when caring for an icon as indelible as the Cowardly Lion, so we assembled a team of experts who conserved the costume at the Los Angeles County Museum of Art. Herbert Lahr, the son of actor Bert Lahr, had a strong resemblance to his dad and allowed us to mold his face because the Cowardly Lion's original foam rubber make-up appliances did not survive." Optical-quality glass eyes that capture a faint sparkle of the Yellow Brick Road were also created and metal whiskers and acrylic teeth add further realism to a newly sculpted head; a wig and flowing mane were created using Italian human hair, and thousands of hair strands were painstakingly hand-tied into a Max Factor lace foundation in the same manner used by MGM Studios in the 1930s; and a contemporary pair of the Cowardly Lion's footwear was meticulously rendered out of lion hide and toned by art conservators to match the screen-used pair. William Stillman, a well-respected Oz historian who has co-authored numerous books on the film, states in a letter that this costume is authentic wardrobe worn by Lahr in *The Wizard of Oz*, and a full-page photograph of this conserved costume appears in his book, The Wizardry of Oz – The Artistry and Magic of the 1939 MGM Classic. This costume has also been the focus of documentaries produced by The Learning Channel, The History Channel, and has appeared on *The Oprah Winfrey Show*; and in recent years it has been in the possession of a renowned cultural archive that has maintained it to the highest standards. The Cowardly Lion costume is now presented in front of a painted canvas backdrop of the rolling hillsides that lead up to the Emerald City that was created by Disney artists as a freestanding installation, and the mounted costume and environmental elements are housed in museum-quality shipping crates. According to the American Film Institute, *The Wizard of Oz* is the #1 fantasy genre motion picture of all time, and the Cowardly Lion certainly stands as Hollywood's most regal and enduring icon of courage. **$2,000,000 – $3,000,000**











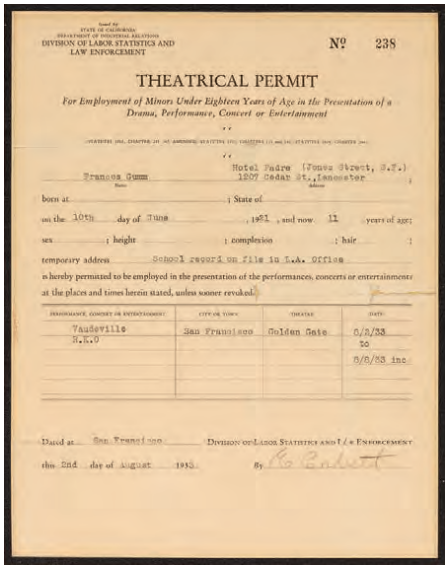

**645. The Wizard of Oz vintage clothbound book signed to Jack Haley's son by virtually entire cast and crew including Judy Garland and Toto.** (MGM, 1939) A well read and much loved copy of the 5th edition, 2nd state early 1930's clothbound printing of The Wizard of Oz, ex-libris Jack Haley Jr., with his bookplate inside front cover. His father Jack Haley, who so memorably portrayed the Tin Man in the film, brought this copy to the set and had the following sign it for his son, who was 5 years old at the time: cast members Judy Garland, Frank Morgan, Jack Haley, Ray Bolger, Bert Lahr, Margaret Hamilton, Billie Burke, Toto (footprint, with trainer Jack Weatherwax signature); stand-ins Bobbie Koshay, Harry Masters, Frank Remsden, and Francine(?) O'Hanlon; and crew members producer Mervyn LeRoy, director Victor Fleming, Al Shenberg, Keith Weeks, Harold Rossen, Harry Edwards, Gavin Burns, Ray Ramsey, Allen Davey, A.W.Brown, Wm. Cannon, Jack Leonard, Pop Arnold, and 15 others. Front endpaper, which contains the primary signatures, also has detailed pencil drawings of the principal characters linking them to their signatures. All in all, a highly personal, remarkable, and most certainly unique artifact from what many film lovers consider to be the greatest film of all time. Front cover and several of the 8 color plates are wavy and lightly dampstained, and signed pages exhibit scattered foxing; all corners are bumped and abraded, a well-used copy, still Good to Very Good. Together with Jack Haley Jr.'s personal copy of "The Land of Oz", being a 1930's popular edition of the sequel to the above mentioned book. From the estate of Jack Haley, Jr. **$40,000 – $60,000**

## Items from the Judy Garland Museum

The Judy Garland Museum is selling nine lots (Lots 646-654) to help fund the Children's Discovery Museum in Grand Rapids, Minnesota. Proceeds will benefit low income children in all of rural northern Minnesota who generally do not have access to out-of-the-classroom learning enrichment programs found in metro areas.




**646. Judy Garland's personal music arrangement manuscript archive, including "Over the Rainbow".** Three sets of full orchestral autograph manuscript musical arrangements created for Judy Garland, and from her personal property. All are primarily calligraphic-pen longhand originals, with some mimeo pages (yet even these have pencil-corrections in arranger's hand). Titles include her legendary signature tune "Over the Rainbow", plus "Almost Like Being in Love", and "Garden Medley". Accordion-folded in varying lengths ("Garden Medley" is over 1 ½" thick) and representing a wide variety of instruments for each song. An exceptional archive of very personal artifacts from Judy Garland's professional career. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$15,000 – $20,000**


DIVISION OF LABOR STATISTICS AND LAW ENFORCEMENT

№ 238

THEATRICAL PERMIT

*For Employment of Minors Under Eighteen Years of Age in the Presentation of a Drama, Performance, Concert or Entertainment*

Frances Gumm — Hotel Padre (Fowler Street, S.F.) 1207 Cedar St., Lancaster

born at ; State of

on the 10th day of June , 1921 , and now 11 years of age;

sex ; height ; complexion ; hair ;

temporary address School record on file in L.A. Office

is hereby permitted to be employed in the presentation of the performances, concerts or entertainments at the places and times herein stated, unless sooner revoked.

| PERFORMANCE, CONCERT OR ENTERTAINMENT | CITY OR TOWN | THEATRE | DATE |
|---|---|---|---|
| Vaudeville M.P.C. | San Francisco | Golden Gate | 8/2/33 to 8/8/33 inc |

Dated at San Francisco Division of Labor Statistics and Law Enforcement

this 2nd day of August 1933 By

**647. Judy Garland's original 1933 vaudeville work permit.** Judy Garland's original Division of Labor Statistics and Law Enforcement Theatrical Permit #238 (under her original name "Frances Gumm") to perform her vaudeville act in San Francisco from 8/2/1933 to 8/8/1933, and for which she had to lie about her age, declaring herself to be 11 instead of her actual age of 10. Her Los Angeles area address is listed as "1207 Cedar St., Lancaster". Measures approx. 8 ½" x 11". From the collection of The Judy Garland Museum, Grand Rapids, Minnesota.
**$2,000 – $3,000**







**648. Judy Garland's personal copy of an original *The Wizard of Oz* Decca record album set.** (MGM, 1939) The first issue of a cast-recording soundtrack album for this great film is in the form of a 78 RPM 4-disc set in illustrated opening covers. This example was Judy Garland's personal copy and is attributed as having been in her possession since approx. the time of the film's release. One disc is missing (as is almost always the case with these lacquered-acetate, highly breakable early recordings) though thankfully the missing disc is the least important of the 4, being "Munchkinland Part I & II". This is the only release we are aware of which contains the deleted musical number "The Jitterbug" as the album was prepared and distributed while filming was still wrapping up. Discs are in relatively nice condition for their media, with some original shine remaining, and only normal wear and handling, and appear to remain playable. Spine is nearly completely separated though still entirely present, and illustrated covers are worn at edges though quite presentable overall. A charming and perfectly appropriate artifact from the collection of this unique artist's personal and professional life. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota.
**$800 – $1,200**







**649. *The Wizard of Oz* Munchkinland resident top-coat designed by Adrian.** (MGM, 1939) Worn by a resident of Munchkinland (one of the tallest judging from the size, though styled to hang to the floor), this heavy green wool-felt coat is trimmed in orange and yellow felt and studded with large circular silver buttons, and the inside of the coat is fully lined with pale green linen. Studio tag inside collar reads "Metro-Goldwyn-Mayer/ Robinson/ 1060- 40-46½". (There is a Munchkin actress with last name "Robinson" so this could conceivably be for her). According to Jay Scarfone and William Stillman in their *Wizardry of Oz,* "Adrian determined to maximize the slight stature of Oz's smallest actors by elaborating their proportions with voluminous sleeves, huge vests, and oversized jackets". Scattered minor moth holes, and top edges of both shoulders and outside length of left sleeve are somewhat sun-faded, though can be re-dyed if desired. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$20,000 – $30,000**







**650. *The Wizard of Oz* Emerald City resident vest designed by Adrian.** (MGM, 1939) (MGM, 1939) Worn by a resident of the Emerald City, especially visible as Dorothy and friends enter through the gates the first time. This green and ivory wool felt, linen-lined vest bears internal studio tag "Metro-Goldwyn-Mayer/ Shopkeeper/ 1060-4078-42". Very light sun-fading to top edges of shoulders, else Fine as screen-worn. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$10,000 – $15,000**

**651. No Lot**











**652. Judy Garland's Tony Award for Unique Contribution to Theatre 1951-1952.** Judy Garland's original "Antoinette Perry" (Tony) Award which she was presented by the American Theatre Wing for her "Unique Contribution to Theatre 1951-52"at a special ceremony at the Waldorf Astoria Hotel in New York, in commemoration of her smash 19-week run at the Palace Theatre. For some personal reason known only to herself, she had the Beverly Hills jeweler "Trabert & Hoeffler" mount the heavy, silver-plate 3" diameter coin-shaped award as the hinged lid of a .545 sterling silver reproduction of a ca. 1700 John Dixwell original drinking cup. She reportedly kept the award on prominent display in her library throughout the remainder of her life, and it was acquired by the museum directly from her third husband, Sid Luft. Sterling slightly tarnished, else Fine. Apart from two Golden Globes and her juvenile Oscar, this is arguably the most appropriate and well-deserved award of her fascinating career. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$30,000 – $50,000**




**653. Judy Garland's personal scrapbook chronicling 1958-59 in photographs and newspaper clippings.** De-accessioned from the Judy Garland Museum, Judy's own personal full-folio scrapbook, containing original playbills for live performances, press reviews and notices, illustrated sheet music, numerous news clippings, plus several items dating all the way back to early 1940's like her wedding announcement in the press of marriage to Vincent Minnelli, which Judy likely tossed in herself for lack of a more appropriate "home" for them. Of special interest is Miss Garland's personal printed "Ex Libris" bookplate inside front cover. Spine is separating though still intact, and many of the paste-downs show adhesive staining, though all remain legible and highly presentable. An exceptionally personal glimpse into this legendary performer's life and career. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$2,000 – $3,000**





**655. Al Jolson "Edwin P. Christy" vest, pants and jacket designed by Royer from *Swanee River*.** (TCF, 1939) For one of Al Jolson's best late-career performances, he portrays minstrel-show originator Edwin P. Christie in the biopic of songwriter Stephen Foster's life. Designed by Royer, this rather flamboyant three-piece evening-symphony blue and grey houndstooth-checked suit is the perfect look for the character. Worn by Jolson in the bar scene when Don Ameche as Foster punches him for "stealing" his song "Oh! Susanna". United Costumers labels inscribed "Al Jolson"; slight wear on right shoulder, else Fine as screen-worn. **$3,000 – $5,000**





**654. White fox coat and matching eggshell skirt worn by Judy Garland from the collection of designer Howard Shoup.** Howard Shoup, whose costume design for film and television spanned over three decades, was a favorite of Judy Garland and she chose him to create the gowns for her eponymous television variety show in the 1960's; this ecru stretch-satin long-sleeve "flapper-style" sheath dress with matching H. Jablon Furriers off-white fox jacket is a classic example of his work. Acquired indirectly from his collection by the Judy Garland Museum, and was created specifically for Miss Garland, likely for use on the television show. Excellent original condition with only a few tiny stain spots in lower skirt hem. From the collection of The Judy Garland Museum, Grand Rapids, Minnesota. **$4,000 – $6,000**





**656. James Stewart "Tom Destry, Jr." jacket from *Destry Rides Again*.** (Universal, 1939) Single-breasted salt & pepper wool twill jacket worn by James Stewart as "Tom Destry, Jr." in the film responsible for resurrecting Marlene Dietrich's box-office poison career, *Destry Rides Again*. This jacket is the principal element of Stewart's wardrobe for the first 40 minutes of the film, from his arrival on the stagecoach, through breaking up the legendary "cat-fight" between Dietrich and Una Merkel. Bears internal United Costumers label typed "Jimmy Stewart 126 A", and in Excellent condition, as screen-worn. **$1,500 – $2,500**





**657. Claude Rains "Don José Alvarez de Cordoba" cape and balloon pants from *The Sea Hawk*.** (Warner Bros., 1940) Designed by Orry-Kelly for Claude Rains, who portrays the vicious Spanish Ambassador in Michael Curtiz' swashbuckling tale of pirates and the high seas, *The Sea Hawk*. Rains in fact nearly steals the show from action star Errol Flynn. Worn separately by Rains both early and late in the film (he wears more elaborate royal-court versions through middle of the film). Cape bears Warner Bros. label, and pants Western Costume Co., both marked "Claude Rains". Satin inserts in pants are separating and waistband is somewhat dingy, and cape exhibits scattered minor stains. **$2,000 – $3,000**




**658. Columbia Pictures metal post road sign.** Circa 1940s metal post road sign featuring the Columbia Pictures Corporation logo, Columbia, the feminine personification of America holding a torch aloft and wrapped in the American flag. Painted in gold, black and white and measuring 19 in. square. It exhibits a patina indicative of its age and years spent outside showing some oxidation, scuffing and abrasion, slight bend at the left edge; otherwise, condition remains Very good. Four mounting holes for attachment to post. A wonderful studio relic and an impressive display piece. **$400 – $600**





**659. James Stewart "Martin Breitner" jacket from *The Mortal Storm*.** (MGM, 1940) Heavy black-wool military-styled jacket with red piping, worn by James Stewart as a Nazi-resistor in *The Mortal Storm*, most notably as he volunteers to brave the elements and dark to lead a persecuted professor to safety across the Austrian border. Velour on collar is threadbare, though otherwise excellent condition, virtually as screen-worn. **$800 – $1,200**







**660. Laurence Olivier "Lord Horatio Nelson" 3-piece Royal Naval costume from *That Hamilton Woman*.** (UA, 1941) 3-piece costume ensemble with long Navy jacket, cream vest, and one-armed shirt, designed by René Hubert, for Laurence Olivier in *That Hamilton Woman*. Royal Navy military jacket has different sleeve-lengths as well, for Olivier's character later in the film after losing an arm in a sea battle (lengthened sleeve bears a red bow to signify the loss). Accompanied by three Warner Bros. COAs (shirt, vest and jacket) stating this costume was part of the United Costume inventory purchased ca. 1950 by Warner Bros. Generally Fine as screen-worn. **$4,000 – $6,000**

**661. No Lot**









**662. Marlene Dietrich "Lili" black ball-gown designed by René Hubert for *The Flame of New Orleans*, plus Mischa Auer's caped tuxedo for the same scene.** (Universal, 1941) Most of the story's twists and turns in this period romantic comedy revolve around what Marlene Dietrich's character "Lili" will wear next in her courtship of a wealthy aristocrat. Though her wedding dress ends up floating down the Mississippi river, without question the most spectacular of René Hubert's gowns for Miss Dietrich is the one offered here. The camera follows it boxed, with much fuss and fanfare from the finest couture house in town, all the way into Lili's boudoir, and on to the great ball scene, where her real (very un-aristocratic) identity is discovered by Mischa Auer, whose very formal satin-lined cape and navy wool tuxedo is also offered here in the same lot. The gown bears Hubert's couture label, and is layered black silk tulle with integral corset, built-in padding, and crystal bead embroidery over lamé. All three pieces of Auer's tuxedo bear internal United Costumers labels inscribed "Mischa Auer 127". Many exceptional gowns were created for Dietrich during her golden age on screen, but few survived, and virtually none of them ever make it to the public market. Condition on both costumes is Very Fine, virtually as screen-worn. **$15,000 – $18,000**





**663. Henry Wilcoxon and Miles Mander Royal Naval long jackets from *That Hamilton Woman*.** (UA, 1941) Henry Wilcoxon "Captain Hardy" and Miles Mander "Lord Keith" Royal Naval uniform long jackets designed by René Hubert, for *That Hamilton Woman*. Midnight blue wool with cream wool and satin lining, fully decorated with gold bullion and Naval emblem buttons. Henry Wilcoxon's character is the man closest to Lord Nelson and Lady Hamilton, and wears this highly decorated jacket for most of the last half of the film; Miles Mander wears his for just one principal scene near the middle of the film. Both bear United Costumers tags with actors' names inscribed, and both are in Fine overall condition with only minor signs of ageing and use. **$400 – $600**







**664. Bob Hope elaborate wedding costume designed by Edith Head from *Road to Morocco*.** (Paramount, 1942) Legendary Paramount designer Edith Head is credited with 430 titles in her decades-long career. This Arabian sheik wedding ensemble is a classic example of her exemplary work, consisting of heavy gold-brocade caftan with elaborate paisley-pattern gold bullion embroidery, over dark gold brocade scalloped pants and off-white silk satin puff-sleeve and chest shirt, finished with pleated cummerbund. Worn by Bob Hope as "Orville Turkey Jackson"about to be married off to Dorothy Lamour. United Costumers labels marked variously "Bob Hope" and "wedding". All elements are Excellent with only traces of age or use, virtually as screen-worn. **$3,000 – $5,000**













**666. Bud Abbott and Lou Costello tuxedo tailcoats from *The Naughty Nineties*.** (Universal, 1945) Bud Abbott wears the rust-colored tail-coat for his introduction scene as "Dexter Broadhurst", the new star of Capt. Sam's Showboat; Lou Costello wears the black one as "Sebastian Dinwiddle" when he and Abbott infiltrate the nightclub casino to save their boss from card sharks. Both bear Western Costume Co. labels with performers' names inscribed, and apart from cuffs on black jacket let out, both are in Fine condition with few signs of age or use. **$4,000 – $6,000**

**665. Sabu "Mowgli's" knife from *Jungle Book*.** (Alexander Korda Films, 1942) One of the most important plot lines of the 1942 film, *Jungle Book*, involves Sabu "Mowgli's" quest to obtain a "tooth" with which to fight Shere Khan. This knife features a steel blade and composite hilt with brass detail and housed in a snakeskin-covered scabbard. It was worn around the actor's neck by the attached leather straps and is seen prominently throughout the final sequences of the film as well as promotional material. Blade exhibits slight oxidation, small crack to hilt and likely repainted. Condition remains very good overall. From the estate of Sabu. **$3,000 – $5,000**

**Don Tennant** (1922-2001) was an artist, writer, musician, film director, actor and creative genius. He was one of the most influential advertising creative men of the 20th Century and his creations continue to populate the global brand-advertising world. Tennant created "Tony the Tiger" and "Snap, Crackle and Pop" for Kellog's, "Pop'n Fresh" the Pillsbury Doughboy, the "Marlboro Man" for Philip Morris as well as the United Airlines slogan, "Fly the Friendly Skies." The following three lots were on exhibit at the Warner Bros. Museum until Don's death in 2001.

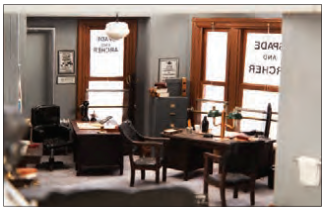





**667. Don Tennant miniature movie set for *Casablanca*.** (Warner Bros., 1942) Don Tennant painstakingly created by hand this miniature movie set of Rick's Café Américain using studio set stills and other research photographs from Warner Bros. Constructed from wood, with plastic, styrene, and metal elements, it features the iconic image of Bogart as "Rick" standing outside the Café, miniature studio lights, actors' chairs and table with donuts and fruit. The only piece not made by hand is the car parked in front. This meticulously detailed piece took over 5,000 hours to build and represents a true labor of love with a wealth of minutiae included. The piece measures 15 ½ in. x 7 ½ in. x 9 in. tall and is housed in a custom wood and glass display case (lower corner of glass is chipped). Special shipping arrangements may apply. **$4,000 – $6,000**







**668. Don Tennant miniature movie set of Sam Spade's office from *The Maltese Falcon*.** (Warner Bros., 1941) Constructed from wood, with plastic, styrene, and metal elements, it features a miniature camera on rolling dolly with director John Huston's chair, microphone boom, studio lights, and a complete backstage area with script reading table and actors' chairs. The piece measures 15 in. x 15 in. x 5 in. tall and is housed in a custom wood and Plexiglass display case. Special shipping arrangements may apply. **$6,000 – $8,000**










**669. Don Tennant miniature movie set for *Key Largo*.** (Warner Bros., 1948) This elaborate display is constructed from wood, with plastic, styrene, and metal elements; it features miniature studio lights, faux foliage, miniature LIFE magazines, wall portraits and table with donuts and fruit. The piece measures and impressive 18 in. x 18 in. x 9 ½ in. tall and is housed in a custom wood and Plexiglass display case. Special shipping arrangements may apply. **$8,000 – $12,000**

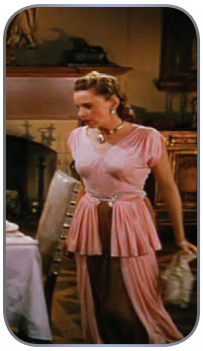


**670. Hans Dreier's 1945 Oscar for Best Art Direction for *Frenchman's Creek*.** (Paramount, 1944) A rare "wartime" Academy Award presented to one of Hollywood's most acclaimed and respected art directors, Hans Dreier (1885-1966), for "Best Art Direction-Interior Decoration, Color" for the film *Frenchman's Creek*, starring Joan Fontaine, Basil Rathbone and Nigel Bruce. The film was directed by Mitchell Leisen and was adapted from the Daphne Du Maurier novel. Dreier was born in Bremen, Germany and began his career in German film in 1919. He relocated to Hollywood in 1923 serving as set designer and art director for Famous Players-Lasky-Paramount and eventually became head of Paramount's art department from 1928 to 1951, creating sets for 11 Cecil B. DeMille films. During his long career he made contributions to nearly 500 films and worked with numerous directors such as Josef von Sternberg, Ernst Lubitsch, Rouben Mamoulian, King Vidor, Billy Wilder and Cecil B DeMille. Considerable credit is accorded Dreier's work for the lush elegance and soft gradations of tone that marked Paramount's distinctive black-and-white period of the 1920s and 1930s. He proved equally adept at handling the demands of the lavish color epics and gloomy moods of film noir. He was nominated for 23 Academy Awards for art direction and won three times, for the film offered here, *Samson and Delilah* (1949) and *Sunset Boulevard* (1950). The Oscar bears a small metal plaque on the front "Academy First Award to Hans Dreier for Color Art Direction of 'Frenchmans Creek'" and another on the opposite side, "Academy of Motion Picture Arts and Sciences First Award 1945." Measures 13 ¼ in. tall with a base measuring 5 in. diameter. Exhibits a wonderful patina with only slight oxidation and minor scuffs on the base. Provenance: Odyssey Auctions, Lot 380, October 16 & 17, 1993. **$60,000 – $80,000**





**671. Elizabeth Taylor "Leslie Benedict" dress designed by Marjorie Best from *Giant*.** (Warner Bros., 1956) Two-tone sienna and rust wool conservative dress designed by Marjorie Best, and worn by Elizabeth Taylor as Rock Hudson's wife during the cafe fight scene, when Hudson defends a Latino family from discrimination. Slightly modified for repurposing by trim removal from sleeve cuffs, else virtually as screen-worn. Bears internal Warner Bros. label "E. Taylor Ch 6-403". **$6,000 – $8,000**







**672. Dorothy Lamour gold lamé gown designed by Jean Louis from *Lulu Belle*.** (Columbia, 1948) Exquisite long-train full gold lamé and bugle-bead specialty gown designed by Jean Louis for Dorothy Lamour in the title role of *Lulu Belle*. Worn by Lamour on stage while her character is performing her "Happy Days" musical revue, and due to Production Code issues of the late 1940's, the transparent quality of the bodice in this revealing and sensuous gown required a sort of "jacket" be added (no longer present with this gown) to satisfy the censors. Gold in lamé has slightly tarnished in spots, but overall the costume remains virtually as screen-worn. Accompanied by an original production still of Lamour wearing the gown in its censored state. **$1,000 – $1,500**



**673. Judy Garland "Hannah Brown" gown from *Easter Parade*.** (MGM, 1948) Designed by Irene and worn during the sequence when she tells Fred Astaire "Don Hewes" she just bought a new dress then sings "It Only Happens When I Dance With You." **$12,000 – $15,000**



**674. Potpourri of (12) vintage and modern women's character and background costume pieces, primarily from Western Costume Company.** Includes: Helen Griffith settler's tunic attributed to *Jesse James Rides Again* (1947); Crimson silk Shakespearean tunic with elaborate gold bullion embroidery, Ca. 1935; Brandied apple silk dress suit with floral beaded embroidery; pair of bustieres from *Easy A* (2010) which appear as props upon Emma Stone's return from shopping; sand-colored heavy nubby silk Asian knotted-front jacket with TCF wardrobe label; an exceptional olive silk hand-sewn cheongsam with elaborate floral beadwork and frog closure (minor staining and handling), TCF labeled for *Soldier of Fortune* (1955); a "Boyd" amber-glass silk party dress meant as a store prop in *Leap Year* (2010) with a €595 prop price tag; a regal red silk Anne Klein II dress jacket; white silk ladies long-underwear set marked for *The Invention of Lying* (2009); black synthetic party mini-dress with floral bust and ruffled skirt, attributed to *Killers* (2010); and a simple green cloth peasant cheongsam. Condition varies, some show age and handling from screen-use and storage, though most remain remarkably fresh. **$200 – $300**



**676. Blueprint plans for beach attack from Sands of Iwo Jima.** (Universal, 1949) Collection of blueprint photographic direction plans of beach attack, photographic conceptual renderings of the invasion (two by Tyrus Wong) and storyboard thumbnails. 30+ pages total measuring approx. 11 in. x 14 in. Blueprints indicate principal filming was done at Camp Pendleton with references to distance in miles to Highway 101, locations of infiltration areas, trenches, fox holes, etc., some with production notations and pencil sketches on the verso. Thumbnails comprise the beach storming and Tarawa trench fighting sequences. Exhibit curling at edges and handling. **$400 – $600**



**675. Potpourri of (17) vintage men's character and background costume pieces from Western Costume Company.** Includes: John Qualen earthtone-wool jacket Ca. 1940; five rough heavy cloth Scottish kilts; three matching "court jester" multi-colored wool, cloth, and felt bolero jackets Ca. 1940 inscribed variously with actors' names: "Fred Kohler, Bud Rae, Boldry, Cutler, Bruggerman, and #3 Falkerson"; pair of orange court jerkins Ca. 1950 which once had a large frog-shaped emblem now removed, marked "H. Ehmert, Steve Smith #1, B. Mace, and I. Hazeltine"; crimson and gray felt royal jerkin with tongued-dragon emblem, marked "Jim House"; orange felt long-sleeve royal tunic with golden heart inside cross emblem, marked "Greyston"; unused vintage U.S. Army officer's dress jacket, dated 1942; green felt bolero vest, marked "Merry Widow" and "Fisher"; and a matching pair of beige dancer's bolero jackets marked "E. Reyes" and "Elmer Paine". Condition varies, most show age and handling from screen-use and storage, though some remain remarkably fresh. **$200 – $300**







**677. Victor Mature's ornate gold money clip.** Mounted "Veinte Pesos 15 gr. Oro Puro" coin and back of clip engraved, "Ballard Barron to Vic Mature 4-26-51." Consignor's father worked at the Broadmoor Hotel in Colorado Springs, CO in the 1950s. Victor Mature was a guest of the hotel in 1954 and upon his departure, he gave this clip as a token of his appreciation for his fine service. Includes a letter of provenance from the daughter of the gentleman Mature gifted the money clip to. **$2,000 – $3,000**








**678. Treasure Island (1934) original unique screen-used prop vellum treasure map.** (MGM, 1934) Hand-drawn and colored prop "treasure map" on 25" x 27" genuine animal-skin vellum, folded, stained and distressed intentionally for period and plot authenticity. Salvaged by Jackie Cooper's boy hero character "Jim" from the sea-chest of crusty pirate "Billy Bones", memorably portrayed by Lionel Barrymore. This is not only the essential prop and driving plot device for the most rewarding filmed version of an oft-told tale, it is one of the truly great and immediately recognized film props from the golden age of Hollywood, created under the Art-direction of the legendary Cedric Gibbons. A fascinating detail in its execution are the red crosses which Jim points out, but being a black and white film, read only as gray to the film viewer. Map has been flattened for display, and shows chipping and nail-holes all around margins from handling as genuine vellum becomes brittle when dry (easily covered with matting), but interior remains unaffected and presents itself virtually as screen-used. From the family of 1930's-50's MGM director/ producer Harry W. Loud, where it has lived and been loved since 1934. **$12,000 – $15,000**



**679. Martian ship from *Zombies of the Stratosphere*.** (Republic, 1952) Fuselage is constructed of wood with balsa wood fins, painted bright green with red accents and silver gun turret below. Measures 23 in. long x 5 in. in diameter. Designed by legendary sci-fi team Howard and Theodore Lydecker, it saw extensive duty for Republic serials, even retaining the mounting holes along the top for the flying sequences. It exhibits wear, scuffs and scrapes, with all but three (3) fins missing or replaced. Condition remains very good for its age and manner in which it was used. **$1,000 – $1,500**





**680. Kathryn Grayson "Suzette Micheline" gown designed by Helen Rose from *The Toast of New Orleans*.** (MGM, 1950) Delicate and quite elaborate long period gown designed by Helen Rose, constructed almost entirely of varying shades of transparent silk, lace, and embroidered floral appliqués. Worn by Kathryn Grayson as "Suzette Micheline", a snooty opera singer visiting New Orleans, as she is courted by peasant-mannered Mario Lanza playing a "Cajun Caruso". Green cummerbund is an original studio wardrobe piece and is remarkably close to, though not the screen-worn version, so is included for display purposes. Separations at skirt closures, and some tattering to margin of silk train, and entire gown has slightly darkened evenly with age. Internal label inscribed "1483 6818 Kathryn Grayson"and stamped "MGM WARDROBE." **$600 – $800**





**682. Judy Garland wig from *Summer Stock*.** (MGM, 1950) This film marked Miss Garland's final motion picture for M-G-M. This auburn/brown, 3/4 wig is hand-tied and is made of real human hair. Sewn inside the wig is the original "Metro-Goldwyn-Mayer" label reading, *"624,"* along with the original "Max Factor Hollywood" label reading, *"F4758."* Both series of numbers correspond with the accompanying original M-G-M Wig Stock Record card which reads, *"Stock No. 624, Original Player: Judy Garland. Description: Med. Brown 3/4 Fall. Prod. #1477.* Handwritten in pencil is, *"'Summer Stock' Walters* [the film's director] *#624 F4758."* Originally purchased from the original 1970 MGM Auction and After Auction Sale. Lot also comes with the original storage box marked "624" in red ink as well as two photographs of Judy Garland wearing this wig. **$3,000 – $5,000**





**681. Doris Day "Marjorie Winfield" 2-piece turquoise period skirt and blouse designed by Marjorie Best from *On Moonlight Bay*.** (Warner Bros., 1951) Early Doris Day vehicle adapted from Booth Tarkington's "Penrod"stories of mischievous youth, and one of her most charming films of the period. Two-piece Artisan-blue wool pleated long skirt topped by a sheer silk-tulle blouse with integral satin bustier, designed by Marjorie Best and worn by Doris Day when her father prevents her from running off with Gordon MacRae. The brilliant and unique colors of this garment are truly breathtaking in 3-strip Technicolor on screen. Both pieces bear internal Warner Bros. tags inscribed "D. Day 5037-754". Very little trace of aging or wear, virtually as screen-worn. **$800 – $1,200**





**683. Paulette Goddard "Molly McCorkle" male drag dance costume from *Pot o' Gold*.** (UA, 1941) For one of the most audacious woman in male drag sequences during Code-enforced Hollywood (and easily rivals Marlene Dietrich's drag sequence in pre-Code *Morocco*) Paulette Goddard wears this Latin male outfit to seduce the ladies in the "Broadway Caballero" musical number from *Pot O' Gold*. Designed by Helen Rose, and consists of cream wool bolero jacket over midnight blue wool dance slacks, both of which bear United Costumers labels inscribed with performer's name. Satin trim on collar is frayed, else Fine as screen-worn. **$400 – $600**



**684. Rosemary Clooney "Calaveras Kate" Victorian-style showgirl gown designed by Edith Head from *Red Garters*.** (Paramount, 1954) This largely overlooked and vastly under-appreciated musical western is a true gem of high camp played like a cartoon (early director Frank Tashlin had just moved from *Porky Pig* shorts) in the full spectrum imaginable of 3-strip Technicolor. Staged on a hyper-stylized, spare theater-type set (which earned an Oscar nomination for art and set design), Rosemary Clooney is never better on screen, period, than here in this Edith Head gown leading her Can-Can girls of the Red Dog Saloon in the title number, *Red Garters*. Constructed of heavy and quite durable oilcloth fabric in crimson and white, this elaborate two-piece gown with long train is a wonder to behold, both in person and on screen. Stamped inside "Paramount Women's Wardrobe". One small faint stain in skirt, else Very Fine as screen-worn. Does not come with petticoat. **$3,000 – $5,000**





**685. Jean Simmons "Desirée Clary" period silk day-dress designed by René Hubert from *Desirée*.** (TCF, 1954) Periwinkle raw silk long dress with integral off-white and crimson dotted-Swiss blouse, designed by René Hubert, and worn by Jean Simmons as Desirée in the Clary family shop when Marlon Brando is arrested while courting her. Internal label inscribed "1-27-7-8043 Jean Simmons A-725-15". Faint tanning to top edge of blouse shoulders, and some sun-fading in the periwinkle of the silk. **$800 – $1,200**





**686. Elizabeth Taylor "Louise Durant" orange velvet peignoir robe designed by Helen Rose from *Rhapsody*.** (MGM, 1954) Elegant dressing robe of heavy peach silk with long train and frog closures designed by Helen Rose for Elizabeth Taylor in *Rhapsody*. Worn by Miss Taylor somewhat unbuttoned to reveal a surprising glimpse of cleavage, considering the Production Code in full effect at the time. Appears in the scene where she shows off her new piano (and other obvious assets) to the young handsome music conservatory student John Ericson, singing her favorite childhood lullaby to him. Internal label inscribed "1628-3099 ELIZ. TAYLOR". Excellent condition throughout, virtually as screen-worn. **$2,000 – $3,000**







**687. Lana Turner "Samarra" gown and cape designed by Herschel McCoy from *The Prodigal*.** (MGM, 1955) Lana Turner ably portrays the high priestess to a pagan god, in essence a "concubine for hire" for those wealthy enough to make the proper "offerings" in Richard Thorpe's biblical epic *The Prodigal*. Two elaborate principal costume pieces here designed by Herschel McCoy are worn separately, though to great effect by Turner in her "priestess" duties. The exquisite transparent gold-lined silk robe with elaborate gold bullion, sequin, and jewel appliqués is worn for Turner's introduction, as she teaches a very young Sandra Descher (wearing an exact matching cape) a thing or two about the job duties when it is her turn one day soon. The gown, of soft-woven ecru silk with internal corset and exceptional beading and decoration on bust and torso, is worn when Turner seduces Edmund Purdom for the first time, with the intention of deceiving him out of his fortune. Internal label in gown inscribed "1658 4162 Lana Turner"and robe is marked simply "LANA TURNER", and apart from minor faint stains and a few tiny holes, virtually as screen-worn. **$6,000 – $8,000**






**688. Grumman F9F-2 Panther filming miniature from *The Bridges at Toko-Ri*.** (Paramount, 1954) Grumman F9F-2 Panther filming miniature used during William Holden "Lt. Harry Brubaker's" thrilling landing sequence aboard the USS *Savo Island*. The plane is completely hand-painted and detailed and features the "Golden Dragon" squadron insignia on the nose. Constructed of fiberglass and features metal landing gear, rubber tires, a pilot head and shoulders. The cockpit is removable and the yellow plastic canopy appears to have been replaced. The wingspan measures 61 in., length is 62 in. and 19 in. tall at the tail. The miniature exhibits minor wear, with paint slightly dulled, front tire cracked and worn, but remains in Very good condition. Special shipping arrangements will apply. **$3,000 – $5,000**











**689. Royal Handmaiden costume designed by Irene Sharaff from *The King and I*.** (TCF, 1956) Two-piece heavy burgundy satin with green lining traditional Siamese Royal court costume worn by one of the Handmaidens assigned to Deborah Kerr by her employer, Yul Brynner as "King Mongkut" of Siam (now Thailand). Western Costume Co. label inside with faded performer assignation; in generally Fine condition overall, as screen-worn. **$400 – $600**

**690. Yul Brynner "King Mongkut" embroidered robe and wrap by Irene Sharaff from *The King and I* on stage.** (Rodgers and Hammerstein, 1951-54) Based upon extensive research, and primarily upon both the quality of material and construction and the early design of the "Brooks Costume Co." label inside, this Yul Brynner *The King and I* costume is attributed to the original production on Broadway, which ran for three years and 1,246 performances. A two-piece costume, comprising: a three-quarter length robe of purple silk and red brocade embellished with bronze and gilt beadwork and braid, with corresponding harem-style trousers, the jacket with Brooks Costume Company, 1150 Sixth Ave., New York label inside inscribed "King" -- made for Yul Brynner as "King Mongkut" of Siam in the Broadway production of *The King And I*. Brynner's best-known role, he played "King Mongkut of Siam" in the Broadway production of Rodgers and Hammerstein's musical *The King and I* 4,626 times onstage over the span of his career. He appeared in the original production and subsequent touring productions, as well as a 1977 Broadway revival, and another Broadway revival in 1985. He won an Academy Award for Best Actor for the role and is one of only seven people who have won both a Tony Award and an Academy Award for the same role. Please note, this same costume was previously incorrectly attributed to a "1960's revival" with Brynner, which is impossible, as his first participation in a Broadway revival production of this play isn't until the late 1970's. Even more to the point, this exact costume had for years already been a prized possession of one of the first serious stage and film costume collectors, Mr. Robert Cahlman, who was the director of the Brooks Costume Company in New York, and the originator in 1959 of the first touring exhibition of stage and screen costumes entitled "Exits and Entrances". There are separations in the purple silk around the shoulders, and general signs of use over hundreds if not thousands of performances, though overall generally intact and quite presentable considering its age and history. **$8,000 – $12,000**







**691. *The Ten Commandments* metal wine cup.** (Paramount, 1956) Stylized brass wine tumbler painted silver, used by Edward G. Robinson as "Dathan", and other Hebrew celebrants during the orgy scene in *The Ten Commandments*, when Moses is away and Dathan convinces them to worship the golden calf idol. Rim is slightly dented from handling, and paint, which shone as polished silver on film, has dulled, else essentially as screen-used. **$300 – $500**

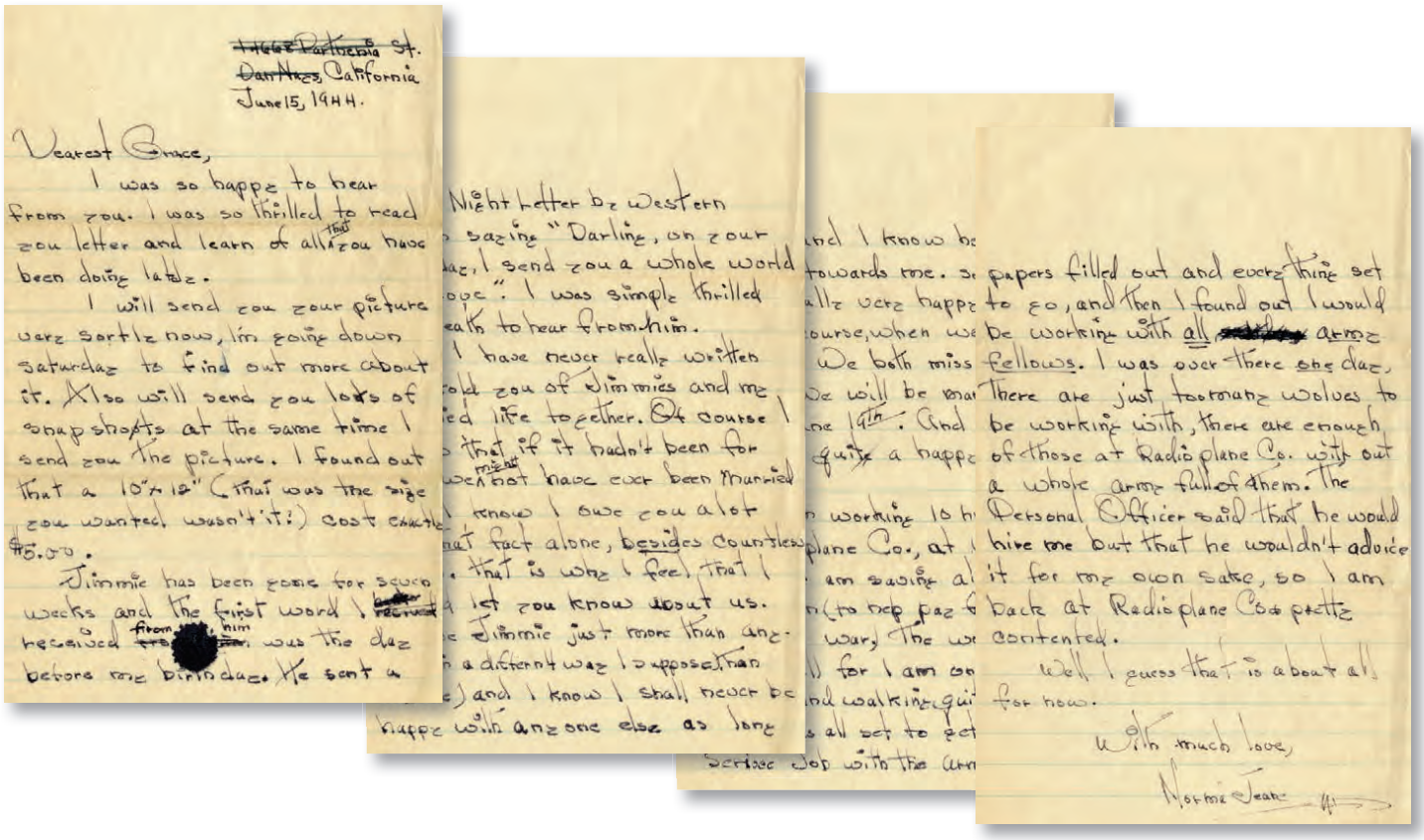




**692. Laurence Olivier military tunic from *The Prince and the Showgirl*.** (Warner Bros., 1957) An early 20th century style double-breasted military dress tunic worn by Laurence Olivier as "The Regent," of crème colored wool with red velvet collar and cuffs, gold braid to the collar, sleeves decorated with intertwined braid in red, gold and black velvet panel at the back with brass buttons. No label. Ornate epaulettes have been removed. Exhibits a few surface moth holes at the upper right shoulder; otherwise, Very good condition. Provenance: Bonhams, Knightsbridge, Dec. 16, 2009: The Angels Archive of TV & Film Costume, Lot 46. **$1,000 – $1,500**



**693. Yvonne DeCarlo "Amantha Starr" nightgown designed by Marjorie Best from *Band of Angels*.** (Warner Bros., 1957) Eggshell silk and lace nightgown with baby blue self-belt tie, designed by Marjorie Best for Yvonne DeCarlo in *Band of Angels*, the unofficial sequel to *Gone With the Wind*. Worn by her as 'Amantha Starr', raised as a plantation-owner's daughter but now Clark Gable's property, when he comes to secure her bedroom from the storm, and spends the night for the first time. Internal Warner Bros. label inscribed "Y. De Carlo 8815-835"and in Very Fine condition. **$800 – $1,200**



**694. 18-year-old Marilyn Monroe amazing autograph letter signed**, *"Norma Jeane"*, Four pages, blue-lined Octavo sheets, dated June 15, 1944. Penned at the top, and stricken-through, is the address *"~~14668 Parthenia St, Van Nuys~~"* (curiously, she never lived at that address). Written to **Grace Goddard**, Norma Jeane's legal guardian and 'mother' figure during the tumultuous years of her youth. (in full):

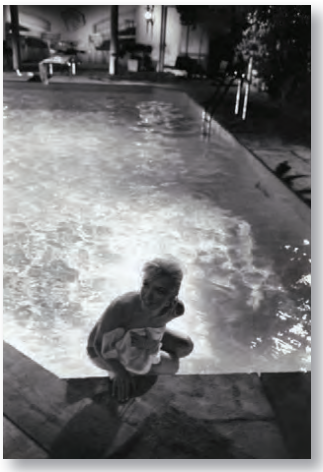
*"Dearest Grace,*

*I was so happy to hear from you. I was so thrilled to read your letter and learn of all that you have been doing lately.* [Grace had recently moved to West Virginia] *I will send you your picture very s*[h]*ortly now, I'm going down Saturday to find out more about it. Also will send you lots of snapshoots at the same time I send you the picture. I found out that a 10″ x 12″ (that was the size you wanted wasn't it?) cost exactly $5.00. Jimmie has been gone for seven weeks and the first word I received from him was the day before my birthday. He sent a cable night letter by Western Union saying 'Darling, on you birthday, I send you a whole world of love'. I was simply thrilled to death to hear from him.*

*I have never really written and told you of Jimmies and my married life together. Of course I know that if it hadn't been for you we might not have ever been married and I know I owe you a lot for that fact alone, besides countless others. That is why I feel that I should let you know about us. I love Jimmie just more than anyone (in a differn't way I suppose than anyone) and I know I shall never be happy with anyone else as long as I live, and I know he feels the same towards me. So you see we are really very happy together that is of course, when we can be together. We both miss each other terribly. We will be married two years June 19th. And we really have had quite a happy life together. I am working 10 hrs. a day at Radioplane Co., at Metropolitain Airport. I am saving almost everything I earn (to help pay for our future home after the war.) The work isn't easy at all for I am on my feet all day and walking quite a bit. I was all set to get a Civil Service job with the Army, all my papers filled out and everything set to go, and then I found out I would be working with all Army fellows. I was over there one day, there are just too many wolves to be working with, there are enough of those at Radioplane Co. with out a whole army full of them. The Personal* [Personnel] *Officer said that he would hire me but that he wouldn't advice it for my own sake, so I am back at Radioplane Co. & pretty contented. Well I guess that is about all for now. With much love, Norma Jeane"*

Summer of 1944 was a fateful time for young Norma Jeane Dougherty. Circa 1943-44, she landed her first job at Radioplane Co. (a defense contractor in Burbank, California), through the influence of her mother-in-law, Ethel. Her husband, Jim, had recently joined the U.S. Merchant Marine and shipped off to war just *"seven weeks"* previously. Although she here thanks Grace for the instrumental role she played in organizing and consenting to her marriage, it is known that she later harbored feelings of resentment towards Grace for taking off to West Virginia (in effect, abandoning Norma Jeane), and believed that her "surrogate mother" had arranged the marriage as a convenient way to get rid of her. Despite Norma Jeane gushing over her love for her husband, her marriage was soon to unravel. Just a few months later, Norma Jeane met a man who would vault her to stardom: Army photographer David Conover. Conover had been tasked by his commanding officer (who was, interestingly enough, actor and future President Ronald Reagan) to photograph women factory workers who were helping with the war effort. Making the rounds at Radioplane he was naturally drawn to Norma Jeane, who, along with her stunning beauty and bubbly personality, seemed to have a certain "aura" around the camera. She soon appeared on the cover of *Yank* magazine, and the die was cast. Heeding the advice of Conover and Grace, she obtained a divorce from Dougherty (September 13, 1946), and began one of the most famous careers in Hollywood.

A wonderful letter, showing how Norma Jeane viewed her world and her future with Jim Dougherty just two years into their marriage — though her life would soon change forever. Numerous corrections throughout, and page one exhibits original ink-blot. Overall, in excellent condition. **$40,000 – $60,000**






**695. Collection of (4) oversize photos of Marilyn Monroe nude swimming pool session, printed ca. 1970.** On 5/28/1962, photographers Lawrence Schiller and William Woodfield were allowed onto the closed set of *Something's Got to Give* to shoot Marilyn Monroe's nude swimming scene for her never-completed final film role. Some of those shots appear in "Playboy" magazine shorthly after her death. Lot comprised of (4) gelatin-silver double-weight semi-gloss 11" x 14" prints from that session, printed ca. 1970 from the original negatives. Tiny corner pinholes and minor bumping and handling, else generally Fine. **$300 – $500**








**696. Collection of (6) oversize photos of Marilyn Monroe: singing, posing, and with husbands, printed ca. 1970.** Lot comprised of (6) gelatin-silver double-weight semi-gloss 11" x 14" prints of Marilyn Monroe, printed ca. 1970 from the original negatives. Includes: (2) at beach in bathing suits; recording "Let's Make Love" soundtrack (2); and one each with husbands Joe DiMaggio and Arthur Miller. Tiny corner losses and minor bumping and handling, else Very Good to Fine. **$300 – $500**







**697. Collection of (5) oversize photos of Marilyn Monroe at home, printed ca. 1970.** Lot comprised of (5) gelatin-silver double-weight semi-gloss 11" x 14" prints of Marilyn Monroe, printed ca. 1970 from the original negatives. All shot at various times in one or more of Marilyn's own homes. Tiny corner losses and minor bumping and handling, else Very Good to Fine. **$200 – $300**



**698. Marilyn Monroe oversize print by Andre de Dienes, café window pose.** (1949/'92) 11"x14" fiber print, Estate signed and stamped. Very fine. **$400 – $600**



**700. Collection of (4) 16 x 20 photos of Marilyn Monroe by Milton Greene from the black lingerie series, and at the beach, printed ca. 1970.** Gelatin-silver double-weight semi-gloss 16" x 20" prints (3) of Marilyn Monroe from Milton Greene's black lingerie series, (1) at the beach, printed ca. 1970 from the original negatives. Condition varies, with minor to moderate handling, creasing, and edge chipping from storage to each. **$200 – $300**



**699. Collection of (4) 16 x 20 photos of Marilyn Monroe by Milton Greene from the black lingerie series, printed ca. 1970.** Fashion and celebrity photographer Milton Greene so impressed Marilyn Monroe during a Look Magazine shoot, she ended up moving in with his family, and making him her manager for several years. In 1956 Greene shot the seminal black lingerie series of her in New York, with only an occasional cigarette or shot glass as props. Gelatin-silver double-weight semi-gloss 16" x 20" prints (4) of Marilyn Monroe, printed ca. 1970 from the original negatives. Condition varies, with minor to moderate handling, creasing, and edge chipping from storage to each. **$200 – $300**



**701. Collection of (4) 16 x 20 photos of Marilyn Monroe intimate portraits, printed ca. 1970.** Gelatin-silver double-weight semi-gloss 16" x 20" prints (4) of Marilyn Monroe, all being intimate portraits from various locations and times, printed ca. 1970 from the original negatives. Condition varies, with minor to moderate handling, creasing, and edge chipping from storage to each. **$200 – $300**



**702. Marilyn Monroe original 4 x 5 in. color camera transparency, swimsuit pose with towel.** Color 4 x 5 in. camera transparency of Marilyn Monroe posing in a swimsuit with towel. Fine; with smudging. **$200 – $300**



**705. Marilyn Monroe original 4 x 5 in. color camera transparency.** Color 4 x 5 in. transparency of an early closeup publicity photo of Marilyn Monroe posing on a bike with a puppy in the basket. Very fine. **$200 – $300**



**703. Marilyn Monroe original color camera transparency, swimsuit pose with platform shoes.** Color 4 x 5 in. transparency of Marilyn Monroe, being a studio publicity pose in swimsuit and platform shoes. Fine; with smudging. **$200 – $300**



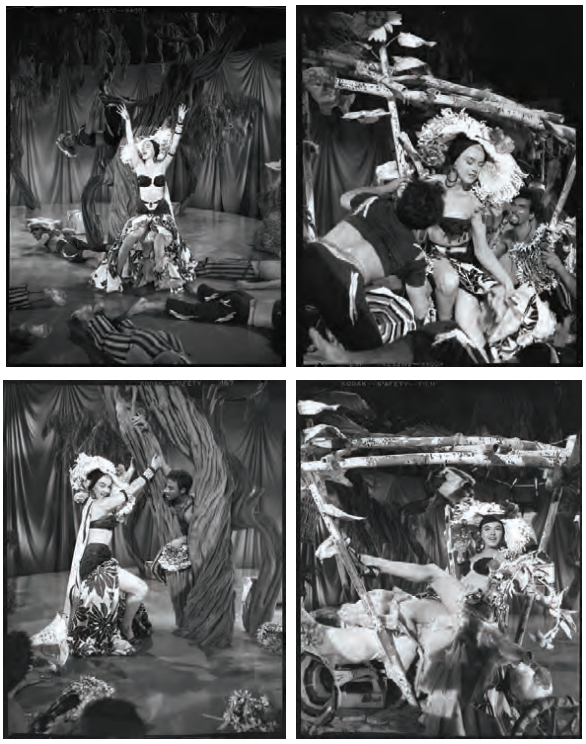
**706. Marilyn Monroe original 4 x 5 in. color camera transparency.** Color 4 x 5 in. transparency of Marilyn Monroe posing seated in a kitchen wearing a bathing suit. Very fine. **$200 – $300**



**704. Marilyn Monroe original color transparency, swimsuit pose.** Color 4 x 5 in. camera transparency of Marilyn Monroe posing in a swimsuit bikini poolside. Very fine. **$200 – $300**

**707. Marilyn Monroe original 3 x 4 in. color camera transparency.** Color 3 x 4 in. transparency of Marilyn Monroe glamour shot wearing fur. Pinhole at lower left corner tip. Very fine. **$200 – $300**





**708. Marilyn Monroe camera negatives from *There's No Business Like Show Business*.** (TCF, 1954) Nine (9) original 4 x 5 in. camera negatives on safety film of Marilyn Monroe from *There's No Business Like Show Business* from the "Heat Wave" number. **$200 – $300**



**709. Marilyn Monroe original camera negatives from *How to Marry a Millionaire* and *Something's Got To Give*.** Five (4) 8 x 10 in. ((1) 4 x 5 in.) original camera negatives on safety film of Marilyn Monroe, one from *How to Marry a Millionaire* (1953), one from *The Misfits* (1961), and two from *Something's Got To Give* (1962). A print accompanies the 4 x 5 in. negative and is crossed out in orange marker, presumably done by Marilyn herself, since she had editorial rights to all of her publicity images and typically used this color pen. One with pencil retouching. Fine. **$400 – $600**



**710. Marilyn Monroe candid photographs from *Don't Bother to Knock*.** (TCF, 1952) Six (6) gelatin silver glossy 4 in. x 5 in. candid on-set photographs of Marilyn Monroe with various co-stars including Richard Widmark and Jim Backus. Five show ink cropping studio markings. Fine; with handling. **$200 – $300**



**711. Marilyn Monroe original camera negatives, glamour poses.** Five (5) 4 x 5 in. original camera negatives on safety film of Marilyn Monroe in glamour poses, one risqué topless portrait attributed to Earl Moran. Very fine. **$400 – $600**



**712. Marilyn Monroe original camera negatives from *Some Like It Hot*.** (UA, 1959) Two (2) original 8 x 10 in. and (9) 2 ¼ in. camera negatives on safety film of Marilyn Monroe with Tony Curtis and Jack Lemmon from *Some Like It Hot*. 2 ¼ in. negatives feature some candid shots taken on set. Very good to Fine. **$200 – $300**



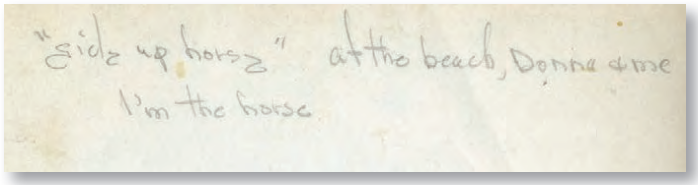




**715. Marilyn Monroe, Montgomery Clift and Clark Gable original camera negatives from *The Misfits*.** (UA, 1961) Seven (7) original 8 x 10 in. negatives on safety film of Marilyn Monore, Montgomery Clift, Clark Gable and other cast members in publicity portraits and on set candids with Arthur Miller from *The Misfits*. Fine. **$400 – $600**



**713. Marilyn Monroe and Clark Gable original camera negatives from *The Misfits*.** (UA, 1961) Eight (8) original 8 x 10 in. negatives on safety film of Marilyn Monroe and Clark Gable in publicity portraits and on set candids from *The Misfits*. Two with cropping tape at the borders. Fine. **$400 – $600**






**716. Marilyn Monroe (Norma Jeane) original family photograph age 2, with her later notation on verso.** From the personal effects of a relative of Marilyn Monroe (nee Norma Jeane Mortensen/ Baker) to the owner of the image archive "Silver Screen" (now deceased), to the current owner, an original gelatin-silver 3¾" x 4¾" family snapshot of toddler Norma Jeane at the beach. She is playing with another toddler she calls "Donna" in the pencil notation attributed to Norma Jeane herself, "gidy up horsy" at the beach, Donna & me I'm the horse"; comparisons were carefully made to other writing from her teen years, and this is a confident match, so she could have made this notation anytime before leaving home at age 16. **$800 – $1,200**



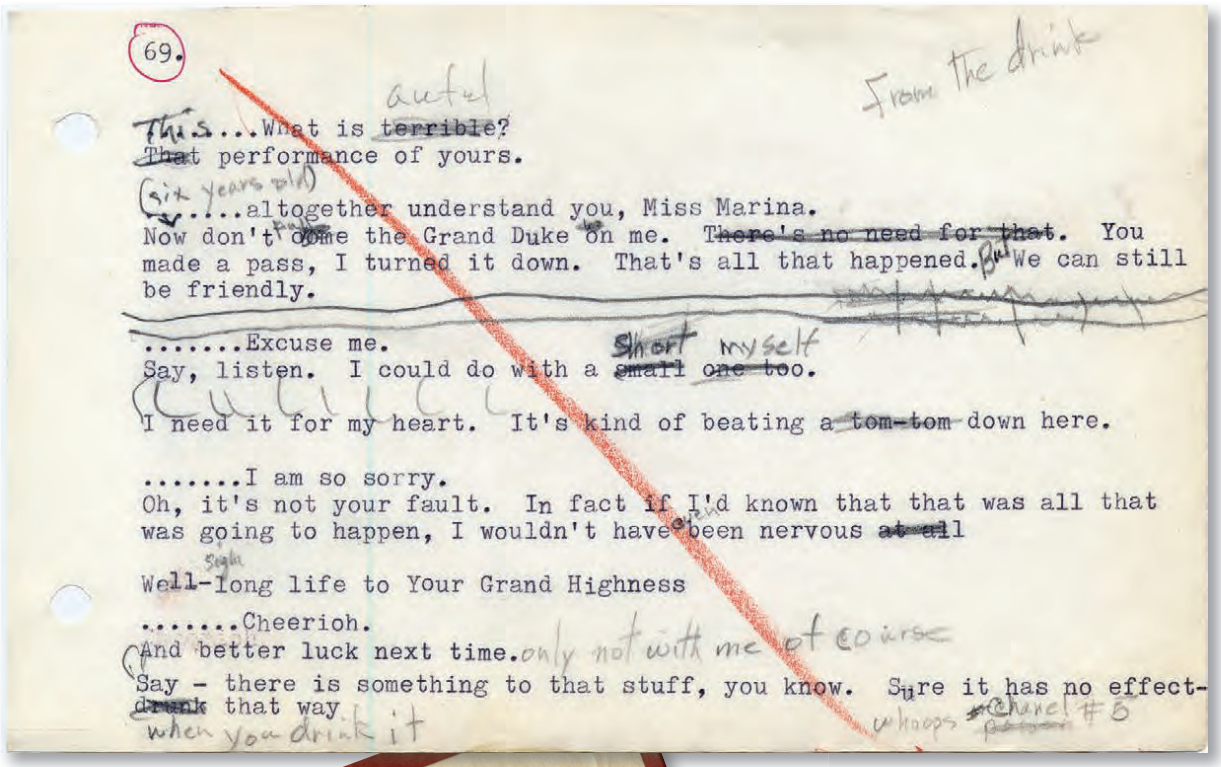
**714. Pair of Marilyn Monroe 8 x 10 in. color transparencies from *How to Marry a Millionaire* and *Let's Make Love*.** Pair of color 8 x 10 in. color transparencies, one of Marilyn Monroe with Betty Grable and Lauren Bacall from *How to Marry a Millionaire* and one with Yves Montand from *Let's Make Love*. Very good and Fine. **$200 – $300**



**717. Marilyn Monroe significant and unique collection of 16+ personally owned family photographs and negatives of Marilyn Monroe and her mother.** A unique archive of 16+ original 2 ½ x 4 ¼ in. to 3 ½ in. x 4 ½ in. personal family photographs and negatives of Marilyn Monroe with her mother Gladys Pearl Baker (née Monroe) and presumably grandmother, as well as other family members and friends spanning toddler age through to adolescence. Her mother Gladys is pictured in several with a woman who is likely her best friend, Grace McKee, the woman that went on to become her guardian and ward of state. Marilyn is pictured in several as a toddler, as a teenager holding a baby on a bench, standing with Chico Marx on stage, as a young swimsuit model etc. Includes additional copy prints and negatives made from original photographs (originals not present). Approx. 30 items total. An incredible glimpse into Marilyn's early family life and unique opportunity to acquire a rich trove of original material. **$2,000 – $3,000**



**718. Marilyn Monroe (Norma Jeane) original photobooth snapshot self-portrait, Ca. 1940.** From the personal effects of a relative of Marilyn Monroe (nee Norma Jeane Mortensen/ Baker) to the owner of the image archive "Silver Screen" (now deceased), to the current owner, a 1 ½" x 1 ¼" self-generated "photobooth" self-portrait, cut out of the original multi-shot strip by a teenage Norma Jeane and given to a family member. We have not heard of the survival of other such photos generated by[Marilyn] herself, though of course at least a few must have been generated at the time, so it is conceivable for this to be a unique artifact in the pantheon of Marilyn Monroe's history. In any case, it is unique for this particular shot, as the photobooth technology only creates a single print of each exposure. Side margins are intact, and this particular image was trimmed out of the middle of a multi-shot strip, so no upper or lower margin is present; else, surprisingly Fine for such a small ephemeral object. **$800 – $1,200**


69.

This...What is terrible?
That performance of yours.
....altogether understand you, Miss Marina.
Now don't come the Grand Duke on me. There's no need for that. You made a pass, I turned it down. That's all that happened. We can still be friendly.

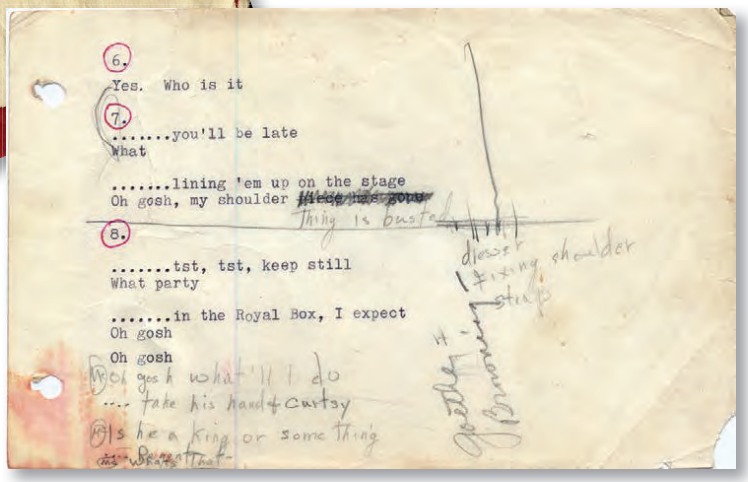
.....Excuse me.
Say, listen. I could do with a small one too.
I need it for my heart. It's kind of beating a tom-tom down here.

.....I am so sorry.
Oh, it's not your fault. In fact if I'd known that that was all that was going to happen, I wouldn't have been nervous at all

Well-long life to Your Grand Highness
.....Cheerioh.
And better luck next time.
Say - there is something to that stuff, you know. Sure it has no effect- drunk that way







6.
Yes. Who is it
7.
.....you'll be late
What
.....lining 'em up on the stage
Oh gosh, my shoulder
8.
.....tst, tst, keep still
What party
.....in the Royal Box, I expect
Oh gosh
Oh gosh

**719. Marilyn Monroe's personal annotated working promptbook-script for *The Sleeping Prince* (aka *The Prince and the Showgirl*).** (Warner Bros., 1957) Clasp-bound in crimson paper covers, and intentionally printed in half-size (5" x 8") for ease of use on set, especially considering the elaborate costumes required for this drawing-room comedy starring, and co-produced by, Marilyn Monroe and Laurence Olivier. This example is identified on the specially-printed titled front cover as "PERSONAL COPY OF MISS MONROE". Many pages inside exhibit not only scene and dialogue notes attributed to Monroe's own hand, but many personal thoughts and observations by her as well, namely "What am I doing here with this man/I can't believe my eyes, ears/ watch him/'oh no'/this idiot/ Chanel #5/ I just think it's a joke/ don't take anyone else's tone/ affective memory/ heart breaking" plus at least one slightly naughty joke, "like a music box: a tinkle", among other 'notes to self'. Accounts from the time agree that Marilyn had more trouble working with Olivier than with any other male lead in her career. At least (31) of this small, character-dialogue promptbook-script's (68) pages exhibit anywhere from one to numerous notations by Miss Monroe, making this one of the most intensely personal artifacts extant from her professional career. Covers are significantly tattered all around the margins, and front cover, together with first (2) pages, are torn 2/3 down from top near spine, else intact and complete as originally issued. **$30,000 – $50,000**







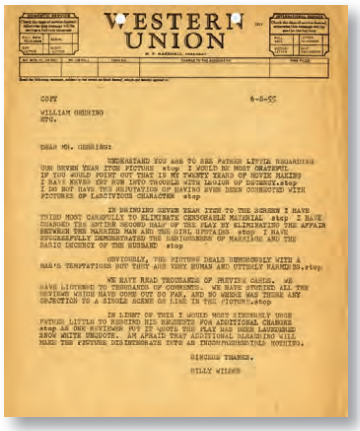
**720. MARILYN MONROE EXTENSIVE ARCHIVE OF PRODUCTION AND PUBLICITY MATERIAL FROM *THE SEVEN YEAR ITCH*.** (TCF, 1955) Extensive archive of production and publicity materials representing all facets of the film, *The Seven Year Itch*. The archive contains significant correspondence and consultations, with 1,000+ individual pieces including Billy Wilder's 5 pg. contract signed three (3) times and dated June 1st, 1954, author George Axelrod's 10 pg. contract signed, Billy Wilder's signed payment agreement, copy of producer Charles Feldman's letter sent to "Mr. and Mrs. Joe DiMaggio" framing the reasons he, the director and the studio want Marilyn in the film, confidential correspondence between Wilder and Zanuck with heated exchanges at times, a pair of scripts bearing numerous annotations in Darryl Zanuck's hand, together with extensive collections of copies of legal documents, inter-office memos, and telegrams, intimate exchanges between Zaunck and Charles K. Feldman, as well as other correspondence to and from Harry Sokolov, Irving Cohen, Irving "Swifty" Lazar, Spyros Skouras, and many other studio heads.

Charles K. Feldman (1904-1968) was one of the most powerful agents in Hollywood and had notable creative input as executive-producer on several important films, *Pittsburgh*, *Red River*, *A Streetcar Named Desire*, and notably, *The Seven Year Itch*. The archive begins with early correspondence regarding George Axelrod's screenplay being purchased by Feldman and negotiating with Billy Wilder to direct. Lew Wasserman was acting as agent for Wilder and numerous exchanges are present with drafts of agreements including a fascinating dialogue on Wilder having no interest in Tom Ewell or Walter Mathau as the lead, but instead he wanted Jamest Stewart, Gary Cooper or William Holden. Wilder's 5 pg. contract is present, dated June 1st, 1954, signed three (3) times and initialed five (5) times, as well as his signed payment agreement dated November 23, 1954.
An official secretarial copy of a fantastic 5 pg. letter, dated May 17, 1954, from Feldman to "Mr. and Mrs. Joe DiMaggio" frames the reasons that he, director Billy Wilder and Twentieth Century-Fox want Marilyn Monroe in the film, "When all of us met, you, Marilyn, expressed a repeated and definite desire to appear in THE SEVEN YEAR ITCH. I bought the play for over $250,000 and as I would not sell it today for a million dollars, it is conceivable…this film could show profits in the millions – for everyone believes it will be a tremendous hit!" Other copies of typed letters sent to Wilder from Zanuck about the lead male role, "If I had read the script at the time we were casting…I would never have recommended Holden or anybody else except Ewell. I didn't quite understand at the time but in re-reading I believe that Holden would have been as big an error as Gary Cooper. That is a great play…but I tell you…it would not be fifty percent of the picture it will be with Marilyn Monroe. She is an absolute must for this story…nothing would make up for her personality in this subject."

A pair of Zanuck's personally hand-annotated scripts. One Temporary Incomplete with 11 pages of annotations with an interesting note during the scene Richard is scrutinizing the cover design for *Little Women*, where he pens, *"? The Scarlet Letter – play off the Adultress later."* Another Final script bears 24 pages of handwritten notations with suggestions for cutting the reading scene way down. Another Zanuck TLS to Charles Feldman, dated Sept. 20, 1954, advises against the "voice over" scenes and sends along his 10 page breakdown of differences between the play and the script and 12 pages of annotated dialogue with Zanuck's suggestions stapled to the margins on small strips of blue paper.

When principal filming began and just after Marilyn and DiMaggio's divorce, some exchanges become heated between Feldman and Zanuck, including a 2 pg. office memo from Oct. 22, 1954, "There have been tough days – immediately after the divorce proceedings, the 18-takes have only happened on rare occasions with the girl…for the last two weeks this girl has worked as hard as anyone I have known in my life. Incidentally I don't know how Kazan worked with you but I can tell you that on STREETCAR, it was a daily occurrence for us to have 25 to 30 takes with Brando and Vivien Leigh. This has not been happening on ITCH." Further correspondence relates to Wilder taking too long to film scenes and difficulties with Marilyn taking company time to rehearse. There is a strong concentration of material on the risqué nature of the publicity done for the film, specifically relating to large promotional billboards that featured the iconic billowing white dress scene, "They're replacing a big cardboard cutout of Marilyn outside Loew's Theatre in Times Square. It was showing Marilyn with her skirts blowing above her waist. Not good taste…Some papers refuse to accept wind blowing ad because of Kefauver investigation and pressure groups…this is a very delicate situation…sensational business so far at opening." Much difficulty arose with censors upon the film's release, including a complete rejection by the Irish Censor & Appeal Board stating that "this film is incapable of cutting without destroying its continuity. It is indecent and unfit for general exhibition." Even a telegram from Wilder to the president of the Catholic Legion of Decency states, "I do not have the reputation of having ever been connected with pictures of a lascivious character. Obviously, the picture deals humorously with a man's temptations but they are very human and utterly harmless. Am afraid that additional bleaching will make the picture disintegrate into an incomprehensible nothing."

All in all, a rich trove and fascinating glimpse into the project's inception, it's transformation from stage to screen, all the various legal wranglings between agents, producers, directors and other studio heads during filming, and finally the fallout over the overt sexuality that faced cinema goers after the film's release. Interested parties are strongly encouraged to view this material in person. **$30,000 – $50,000**



WESTERN UNION

COPY 6-8-55

WILLIAM OBRIENS
NYC.

DEAR MR. OBRIENS:

UNDERSTAND YOU ARE TO SEE FATHER LITTLE REGARDING HIM DRIVEN THAT ITCH PICTURE stop I SHOULD BE MOST GRATEFUL IF YOU WOULD POINT OUT THAT IS MY TWENTY YEARS OF MOVIE MAKING I HAVE NEVER PUT SEX INTO TROUBLE WITH LAUGH OF INCREDIBLE stop I DO NOT HAVE THE SHORTCOMINGS OF HAVING EVER BEEN CONNECTED WITH PICTURES OF LASCIVIOUS CHARACTER stop

IN WITHHOLDING SEVEN YEAR ITCH TO THE SCREEN I HAVE TRIED MOST CAREFULLY TO ELIMINATE CENSORABLE MATERIAL stop I HAVE CHANGED THE ENTIRE SECOND HALF OF THE PLAY BY ELIMINATING THE AFFAIR BETWEEN THE MARRIED MAN AND THE GIRL UPSTAIRS stop I HAVE SUCCESSFULLY REMOVED FROM THE ORIENSONIGN OF MARRIAGE AND THE BASIC INCENSE OF THE HUSBAND stop

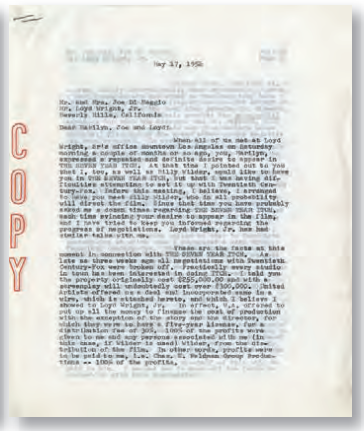
OBVIOUSLY, THE PICTURE DEALS HUMOROUSLY WITH A MAN'S TEMPTATIONS BUT HIS VERY HUMAN AND VITALLY FLAWED IS stop

WE HAVE READ THOUSANDS OF REVIEW CARDS. WE HAVE LISTENED TO THOUSANDS OF COMMENTS. WE HAVE STUDIED ALL THE REVIEWS WHICH HAVE COME OUT TO FAR, AND NO SENSE HAS THERE ANY OBJECTION TO A SINGLE SCENE OR LINE IN THE PICTURE stop

IN LIGHT OF THIS I WOULD MOST SINCERELY URGE FATHER LITTLE TO REVIEW HIS REQUESTS FOR ADDITIONAL CHANGES stop AS ONE REVIEWER PUT IT WHEN THE PLAY HAS BEEN LAUNDERED SNOW WHITE ENOUGH. AM AFRAID THAT ADDITIONAL WASHING WILL MAKE THE PICTURE DESIRENSORE INTO AN INCOMPREHENSIBLE NOTHING.

REGIONS THANKS.

BILLY WILDER



May 17, 1955

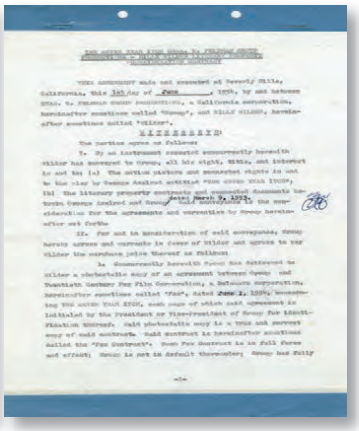
COPY

Mr. Hal Wyn, Box 55 Pacific
Mr. Loyd Wright, Jr.
Beverly Hills, California

Dear Hal, Joe and Loyd:

When all of us met at Loyd Wright, Jr's office downtown Los Angeles on Saturday morning a couple of months or so ago, Joe Hartley, expressed a repeated and definite desire to appear in THE SEVEN YEAR ITCH. At that time I pointed out to you that I, too, as well as Billy Wilder, would like to have Tom Ewell appear in the picture. I also pointed out that Tom's contractual relationship is not with Twentieth Century, before this meeting, I believe, I arranged to have you meet Billy and Tom, so all possibility will direct the film. Since that time you have probably seen me a dozen times more than this, each time evidencing your desire to appear in the film, and I have tried to keep you informed regarding the progress of negotiations. Loyd Wright, Jr, has had similar calls from me.

These are the facts at this present in connection with THE SEVEN YEAR ITCH. As late as three weeks ago all negotiations with Twentieth Century-Fox were broken off. I mentioned to every person in town has been interested in doing ITCH. I told you the property originally cost over $300,000. And with a screenplay will undoubtedly cost over $300,000. United Artists suffered a deal and incorporated some in a wire, which is attached hereto, and which I believe I showed to Loyd Wright, Jr. In effect, U.A. agreed to put up all the money to finance the cost of production of the picture, and to pay Twentieth Century-Fox the sum of $200,000 as a flat-rate license fee for the distribution fee of 30%, 100% of the profits were to be put up and any persons associated with me (in this case, if Wilder is used) Wilder, from the distribution of the film. In other words, profits were to be paid to me, I.e. Chas. K. Feldman Group Productions -- 100% of the profits,



THIS AGREEMENT made and executed at Beverly Hills, California, this 1st day of June, 1955, by and between CHAS. K. FELDMAN GROUP PRODUCTIONS, a California corporation, hereinafter sometimes called "Group", and BILLY WILDER, hereinafter sometimes called "Writer".

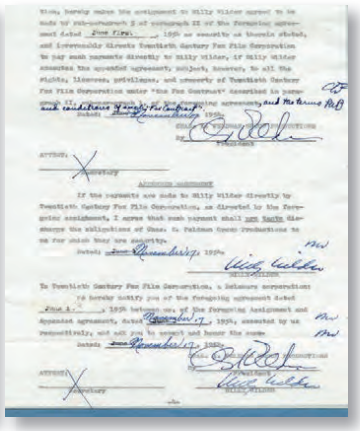
WITNESSETH

The parties agree as follows:

1. By an instrument executed concurrently herewith Writer has conveyed to Group, all his right, title, and interest in and to (a) the motion picture and dramatical rights in and to the play by George Axelrod entitled THE SEVEN YEAR ITCH, (b) the literary property contracts and connected documents between Geoege Axelrod and Group, and (c) all rights in the consideration for the agreements and covenants by Group hereinafter set forth.

2. For and in consideration of said conveyance, Group hereby agrees and covenants in favor of Writer and agrees to pay Writer the compensa- [illegible]

3. Concurrently herewith Group has entered in- [illegible] of an agreement between Group and Twentieth Century Fox Film Corporation, a Delaware corporation, hereinafter sometimes called "Fox", dated June 1, 1955, covering the entire THE SEVEN YEAR ITCH, each copy of which said agreement is initialled by the President or Vice-President of Group for identification thereof. Said photostatic copy is a true and correct copy of said contract. Said contract is hereinafter sometimes called the "Fox Contract". Said Fox Contract is in full force and effect. Group is not in default thereunder. Group has fully



Writer, hereby makes the assignment to Billy Wilder agreed to be made in sub-paragraph 2 of paragraph II of the foregoing agreement dated June First, 1955 as executed by Charles Feldman, and Irrevocable Electric Twentieth Century Fox Film Corporation to pay such payments directly to Billy Wilder, if Billy Wilder executes the aforesaid agreement, subject, however, to all the rights, licenses, privileges, and interests of Twentieth Century Fox Film Corporation under "the Fox Contract" described in paragraph 3 of the foregoing agreement and Writer hereby [illegible] and irrevocably directs Twentieth Century Fox Film Corporation to pay such payments directly to Billy Wilder.

Writer

Secretary

Assignment

If the payments are made to Billy Wilder directly by Twentieth Century Fox Film Corporation, as directed by the foregoing assignment, I agree that such payment shall not excuse discharge the obligations of Chas. K. Feldman Group Productions to me for which they are assigned.

Dated June 1st, 1955

Billy Wilder

To Twentieth Century Fox Film Corporation, a Delaware corporation:

In hereby notify you of the foregoing agreement dated June 1, 1955 between me, of the foregoing assignment and [illegible] agreement, dated June 1, 1955, executed by me respectively, and not to cancel and honor the same.

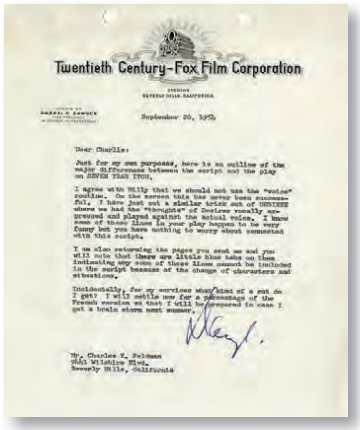
Dated June 1st, 1955

Chas. K. Feldman Group Productions

By

Billy Wilder

Secretary



Twentieth Century-Fox Film Corporation

BEVERLY HILLS, CALIFORNIA

DARRYL F. ZANUCK
PRESIDENT

September 20, 1955

Dear Charlie:

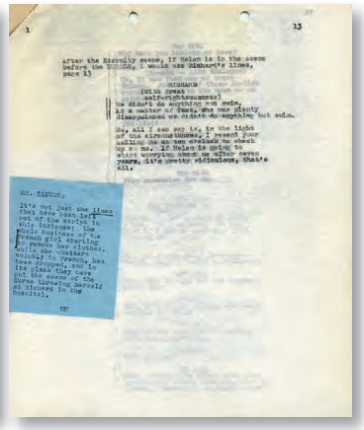
Just for my own purposes, here is an outline of the major differences between the script and the play on SEVEN YEAR ITCH.

I agree with Billy that we should not use the "voice" routine. On the screen this has never been successful. I have just cut a similar brick out of INSIDE DAISY CLOVER where we had the "thoughts" of the character expressed and played against the actual voice. I know some of those lines in your play began to be very funny but you have nothing to worry about connected with this script.

I am also returning the pages you sent me and you will note that there are little blue tabs on them indicating any room of these lines cannot be included in the script because of the change of characters and situations.

Incidentally, for my services what kind of a cut do I get? I will settle now for a percentage of the French version so that I will be prepared in case I get a brain storm next summer.

Mr. Charles K. Feldman
9641 Wilshire Blvd.
Beverly Hills, California



1 33

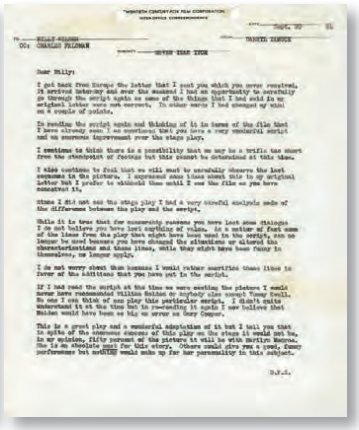
After the Eternity scene, if Tahiti is in the scene before the [illegible], I would use Richard's lines, page 15

RICHARD
(with great [illegible]-satisfactoriness)
He didn't do anything we made,
As a matter of fact, she was plenty disappointed we didn't do anything but smile.

So, all I can say is, in the light of the circumstances, I regret your calling me at two o'clock in the morning to [illegible] up to me. If Helen is going to [illegible] with seven years, it's pretty evident, that's all.

MR. ZANUCK:

It's not just the lines that have been left out of the script in which Marilyn is the whole business of the French [illegible] scene, but also the scene of the [illegible] at the end of the picture, where Tom Ewell is allowing to the [illegible].



[illegible] CORPORATION

Sept. 20 55

TO: BILLY WILDER
CC: CHARLES FELDMAN
FROM: DARRYL ZANUCK
SUBJECT: SEVEN YEAR ITCH

Dear Billy:

I got back from Europe the letter that I sent you which you never received. It arrived Saturday and over the weekend I had an opportunity to carefully go through the script again to some of the things that I had said in my original letter were not correct. In other words I had changed my mind on a couple of points.

In reading the script again and thinking of it in terms of the film that I have already seen I am convinced that you have a very commercial script and an enormous improvement over the stage play.

I continue to think there is a possibility that we may be a trifle too smart for the standpoint of farce but that cannot be determined at this time.

I also continue to feel that we still must be sexually obscure the last sequence in the picture. I expressed some times since this to my original letter but I prefer to withhold them until I see the film as you have assembled it.

Since I did not see the stage play I had a very careful analysis made of the difference between the play and the script.

While it is true that for censorship reasons you were less some dialogue I do not believe you have lost anything of value. As a matter of fact some of the lines from the play that might have been used in the script, are no longer be used because you have changed the situations or altered the characterizations and those lines, while they might have been funny to themselves, no longer apply.

I do not worry about them because I would rather sacrifice those lines in favor of the additions that you have put in the script.

If I had read the script at the time we were writing the picture I would never have recommended William Holden or anybody else except Tony Ewell. No one I can think of can play this particular script. I didn't quite understand it at the time but in re-reading it again I now believe that Holden would have been as big an error as Gary Cooper.

This is a great play and a wonderful adaptation of it but I tell you that in spite of the enormous success of this play on the stage it would not be, in my opinion, fifty percent of the picture it will be with Marilyn Monroe. She is an absolute must for this story. Others could give you a good, funny performance but nothing would make up for her personality in this subject.

D.F.Z.



CONFIRMATION COPY

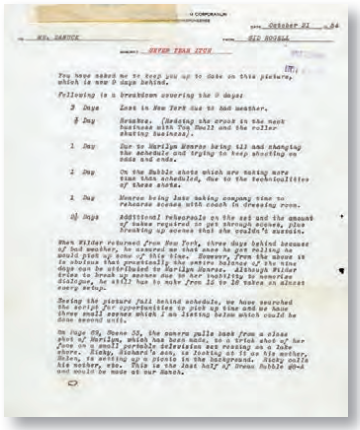
APRIL 13, 1955

CABLE

CHARLES FELDMAN
HOTEL CARLTON T
CANNES FRANCE

DEAR CHARLIE CONFIRM CHECK HILLER AND FIRE OFF IF HE IS AVAILABLE TO PLAY STANFORD WHITE IN GIRL ON THE RED VELVET SWING AND GET BABY DAY PETTERSON STOP AS YOU KNOW HE HAS A PICTURE [illegible] WHICH HE HAS NOT PAID BUT IN ADDITION TO THIS HE WOULD PROBABLY BE ABLE TO MAKE SOME ARRANGEMENT THAT SIMPLY DISPOSE HIM STOP AS YOU KNOW HE HAS PUT ON IN A VERY DIFFICULT SITUATION AND AT ONE TIME IT LOOKED LIKE I WOULD HAVE TO RECONSIDER THE CONTRACT FOR THIS REASON AGGRAVATED TO HIM STOP INCIDENTALLY WE ARE CURRENTLY CONSIDERING SOUND SHOOK FOR THAT AND JOAN COLLINS FOR FRANK SINATRA'S NEXT PICTURE MADE RIGHT OF MIDDLE OF SUMMER AND SO SHOULD SHOW LADY KANE WITH NOTHING RECONSIDERING THOUGHTS AFTER LONG CONSULTATION WITH AUTHOR AND LIGHTMAN WE CONSIDERABLY RELIEVE THAT WE NEED RELEASE THE PICTURE ON OR ABOUT JULY FIRST STOP THINKS WE WILL PROBABLY HAVE TO PAY SUBSTANTIAL AMOUNT OF MONEY TO PLAY PRODUCERS STOP LIGHTMAN SAYS THAT THE DIFFERENCE OF RELEASE IN JUNE WILL MEAN AN ADDITIONAL RELEASE INCLUDE SHOOTING GOING TO THE PICTURE AS THERE IS JUNE SUNS SUMMER LAST JULY AND THIS MONEY BECOMES MORE STOP SO MANY VIEWERS AND THE THEATERS TAKE PORTION OF GROSSINGS AS ARE COMPELLED TO PAY FOR THEIR ADVANCE IN RELEASE DATE STOP THE BIG TIME PRODUCTION IS BECOMING MORE BUT THE SMALL COMPANY IS SHORTSIGHTED IS DOING THAT BIG BUSINESS STOP IN JUNE WITH TOO SUMMER.

DARRYL



[illegible] CORPORATION

October 21 54

MR. ZANUCK
BILL MORRIS

SEVEN YEAR ITCH

You have asked me to keep you up to date on this picture, which is now 9 days behind.

Following is a breakdown covering the 9 days:

3 Days — Lost in New York due to bad weather.

½ Day — Retakes. (Reading the cross in the next business with Tom Ewell and the roller skating business).

1 Day — Due to Marilyn Monroe being ill and changing the schedule and trying to keep shooting on odds and ends.

1 Day — On the Bubble shots which are taking more time than scheduled, due to the technicalities of these shots.

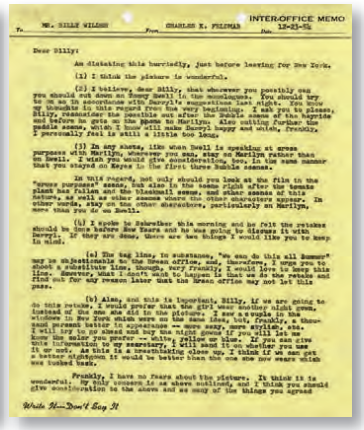
1 Day — Monroe being late making company time on rehearsal scenes with coach in dressing room.

½ Days — Additional rehearsals on the set and the amount of takes required to get through scenes, plus breaking up scenes that she couldn't execute.

When Wilder returned from New York, three days behind because of bad weather, he assured me that once he got rolling we would pick up some of the time. However, from the above it is obvious that practically the entire balance of the time days can be attributed to Marilyn Monroe. Although Wilder tries to break up matters due to her inability to memorize dialogue, he still has to make from 12 to 16 takes on almost every setup.

Having the picture fall behind schedule, we have searched the script for opportunities to pick up time and we have three small scenes which I am listing below which could be done several ways.

On page 69, Scene 32, the camera pulls back from a close shot of Marilyn, which has been made, to a trick shot of her face on a small portable television set resting on a lake shore. Richey, Richard's son, is looking at it as his mother, Helen, is setting up a picnic in the background. Richy calls his mother, etc. This is the last half of Scene Bubble 40-A and would be made at our Ranch.



INTER-OFFICE MEMO

To: MR. BILLY WILDER From: CHARLES K. FELDMAN Dec. 12-23-54

Dear Billy:

Am disliking this hurriedly, just before leaving for New York.

(1) I think the picture is wonderful.

(2) I believe, dear Billy, that wherever you possibly can you should cut down on Tommy Ewell in the monologues. You should try to do so in accordance with Darryl's suggestions last night. You know my thoughts in this regard from the very beginning. I ask you to please, Billy, reconsider the possible cut after the Bubble scene of the hayride and before he gets on the phone to Marilyn. Also cutting further the paddle scenes, which I know still make Darryl happy and which, frankly, I personally feel is still a little too long.

(3) In any shots, like when Ewell is speaking at cross purposes with Marilyn, wherever you can, stay on Marilyn rather than on Ewell. I wish you would give consideration to doing this in the same manner that you stayed on Keyes in the first three Bubble scenes.

In this regard, not only should you leave the film in the "cross purposes" scene, but also in the scene right after the tennis game has fallen and the blackmail scene, and other scenes of this nature, as well as other scenes where the other characters appear. In other words, stay on the other characters, particularly on Marilyn, more than you do on Ewell.

(4) I spoke to Fabrizius this morning and he tells the retakes should be done before Don Keara and he was going to discuss it with Darryl. If they are done, there are two things I would like you to keep in mind.

(a) The tag line, to substance, "We can do this all Summer" may be objectionable to the Breen office and, therefore, I urge you to shoot a substitute line, though, very frankly, I would love to keep this line. However, what I do not want to happen is that we do the retake and find out for any reason later that the Breen office may not let this pass.

(b) Also, and this is important, Billy, if we are going to do this retake, I would prefer that the girl wear bobby sick pens, instead of the one she did in the picture. I saw a couple in the windows in New York which were not the same lines but, frankly, a thousand percent better in appearance -- more sexy, more stylish, etc. I will try to go ahead and buy the right pieces if you will let me know the color you prefer -- white, yellow or blue. If you can give this information to my secretary, I will send it on whether you use it or not. As this is a breathtaking close up, I think if we can get a better [illegible] it would be better than the one she now wears which was tucked tears.

Frankly, I have no fears about the picture. It think it is wonderful. My only concern is as above outlined, and I think you should give consideration to the above and as many of the things you agreed

Write It—Don't Say It



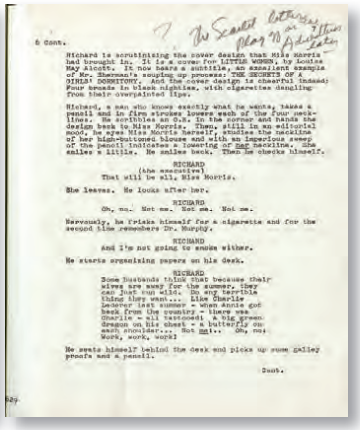
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TEMPORARY
INCOMPLETE

THE SEVEN YEAR ITCH

JULY 23, 1954

Property of
Twentieth Century-Fox Corporation
Release to Newspaper Personnel



6 cont.

Richard is scrutinizing the cover design that Miss Morris had brought in. It is a cover for LITTLE WOMEN, by Louisa May Alcott. It now bears a subtitle, an excellent example of Mr. Sherman's souping up process: THE SECRETS OF A GIRLS' DORMITORY. And the cover design is cheerful instead: Four broads in black nighties, with cigarettes dangling from their overpainted lips.

Richard, a man who knows exactly what he wants, takes a pencil and in five strokes lowers each of the four necklines. He scribbles an OK in the corner and hands the design back to Miss Morris. Then, still in an editorial mood, he picks up the cover of the first issue of her high-brow[illegible] blouse and with an ingenious sweep of the pencil indicates a lowering of her [illegible]. She smiles a little. He smiles back. Then he checks himself.

RICHARD
(the executive)
That will be all, Miss Morris.

She leaves. He looks after her.

RICHARD
Oh, no. Not me. Not me. Not me.

Nervously, he frisks himself for a cigarette and for the second time remembers Dr. Murphy.

RICHARD
And I'm not going to smoke either.

He starts organizing papers on his desk.

RICHARD
Some bastards think that because their wives are away for the summer, they can just run wild. So any terrible thing they want... Like Charlie whatever last summer - when Annie got back from the country - there was Charlie - all tattooed. A big green dragon on his chest - a butterfly on each shoulder... Not me! Oh, no! Work, work, work!

He wants himself behind the desk and picks up some galley proofs and a pencil.

Dust.



INTER-OFFICE MEMO

To: MR. DARRYL ZANUCK From: CHARLES K. FELDMAN Dec. 10-22-54

Re: THE SEVEN YEAR ITCH

Dear Darryl:

Replying to your inquiry of Sid Rogell re ITCH, I'd like to call your attention to the fact that we contracted long rehearsals on the picture. This was impossible because of Monroe's being tied up in SHOW BUSINESS. So you know a few days after she completed SHOW BUSINESS she was whisked to New York.

I don't believe anyone -- at least I have never found anyone -- has been more cooperative than Billy Wilder. He is practically the first one at the studio in the morning and leaves, with the exception of Sunday, the last one at night. On the Monroe picture he's been a dog. I told Sid I did not want anything to disturb the present routine, even if it meant picking up one day for the whole or months in his screenplay to you. I frankly think this is the best procedure and, frankly, I thought you agreed with me yesterday in our overall discussion.

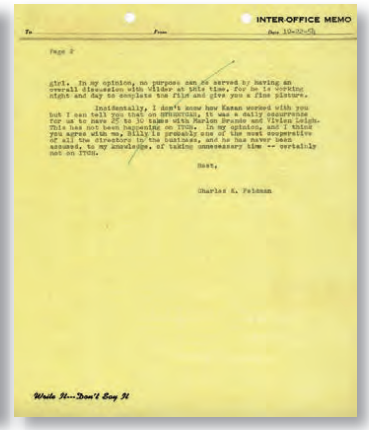
Wilder certainly can't be held to account for the three days weather conditions in New York. It was you who urged the retake of the "strips" in the scene, which we all agreed was essential. I think it is unfair, in view of the fact that the girl has had no rehearsals, for Billy to insist that the 10-take routine is a constant one. Some of the scenes have taken through as few as two takes, and a remarkable effort. After divorce proceedings, but the 10-takes have only happened on rare occasions with the girl. I know this would have been cut down considerably if we had had rehearsals.

As a matter of fact, yesterday I spent practically the entire morning, which did it secure of, trying to arrange the schedules at the girl's request, so that a he would have sufficient time to prepare the bisexual scene in the film. After Ingall and I worked out the schedule, Billy called me and I talked to the girl myself. I agreed to the schedule. Thereafter, I talked to the girl to the present schedule as no yesterday and today and I found that if there was, we certainly might have lost a few additional days. We assured the girl, who is very, very tired, Darryl, that if there were any retakes to be had postsynchronically, we would make them. It was on this assurance that she agreed to carry through. For the last two weeks this girl has worked as hard as anyone I have known in my life. She has been most cooperative, and, very frankly, there have been very few 10-take days, and where there have been, believe me, it was justified.

I drove on last a day, or damned near a day, doing a brisk shot during the first ten days of shooting. I don't see this reflected in the notes.

Frankly, I see no purpose in upsetting Wilder at this time for a possible saving of one day. I would rather discuss this with him after we have completed all of our work with the

Write It—Don't Say It Never Sent



INTER-OFFICE MEMO

To: From: Dec. 10-22-54

Page 2

girl. In my opinion, no purpose can be served by having an overall discussion with Wilder at this time, for he is working night and day to complete the film and give you a fine picture.

Incidentally, I don't know how Kazan worked with you but I can tell you that on OKLAHOMA, it was a daily occurrence for us to have 20 to 30 times with Marlon Brando and Vivien Leigh. This has not been happening on ITCH. In my opinion, and I think you agree with me, Billy is probably one of the most cooperative of all the directors in the business, and he has never been accused, to my knowledge, of taking unnecessary time -- certainly not on ITCH.

Best,

Charles K. Feldman

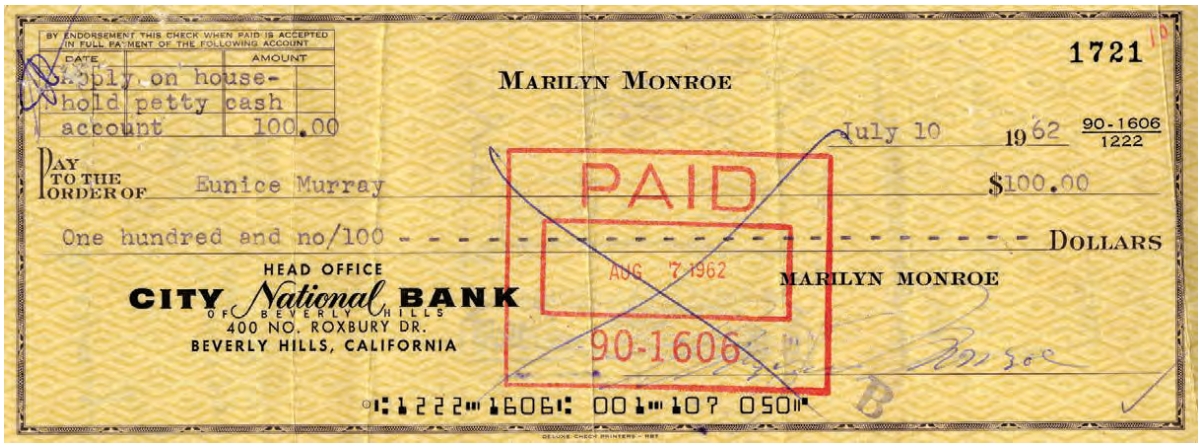
Write It—Don't Say It



**721. Marilyn Monroe's personal photograph signed by Clark Gable, Humphrey Bogart, Lauren Bacall, Gary Cooper, Jimmy Stewart, Peter Lawford, William Holden, Groucho Marx, Susan Hayward and others.** Gelatin silver matte double-weight 16 ¼ in. x 20 ¼ in. print of Marilyn Monroe by Frank Powolny. Signed in ink, likely as a get-well gesture, by numerous Hollywood stars (some of which she never worked with): Jimmy Stewart, Gary Cooper, Henry Hathaway, Clifton Webb, Claudette Colbert, Robert Stack, Humphrey Bogart, Lauren Bacall, Peter Lawford, Susan Hayward, Clark Gable, William Holden, Evelyn Keyes, Groucho Marx, and others. Approx. 29 signatures total. Very good; with ¼ in. tear at the upper left border, border creases, and mounting remnants on the verso. Provenance: Christie's New York - *The Personal Property of Marilyn Monroe*, Lot 1, October 27-28, 1999 and sold for $88,300. **$30,000 – $50,000**



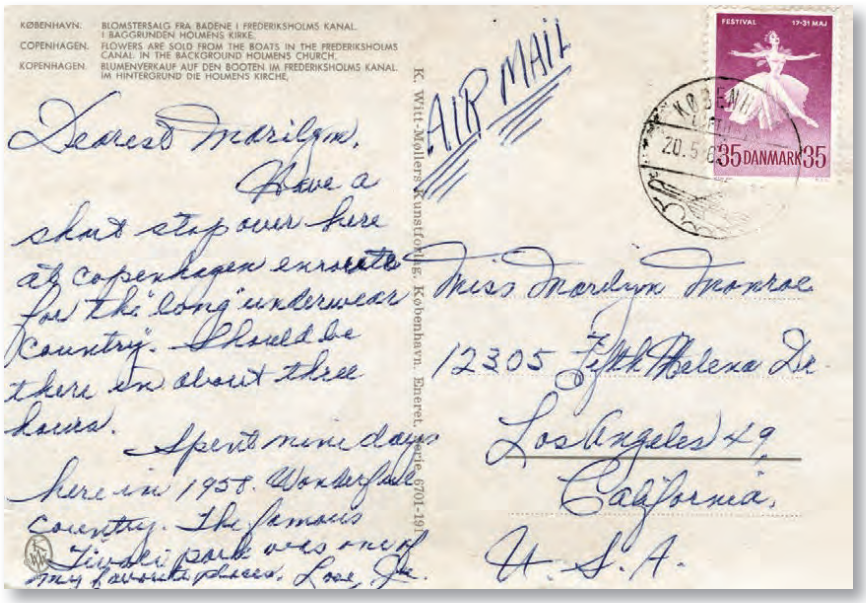

**722. Marilyn Monroe beautiful photograph signed.** Gelatin silver glossy 8 x 10 in. portrait of a young Marilyn Monroe wearing a sheer lace trimmed nightgown. Inscribed and signed in light blue ink, "To Eddy Lavender, Best Wishes, Marilyn Monroe." Dated Feb. 20, 1948 in an unknown hand on the verso. Exhibits tiny brown dot in lower margin, faint emulsion cracks, and crease at lower right corner; otherwise, Fine condition. **$12,000 – $15,000**




**723. Marilyn Monroe signed check to her housekeeper, Eunice Murray.** Personal check signed, 3 in. x 8 ¼ in., dated July 10, 1962 and drawn from Marilyn Monroe's account paying her housekeeper Eunice Murray $100.00. Signed *"Marilyn Monroe"* in blue ink. Cancellation stamps on recto and verso and bearing Murray's endorsement signature on the verso. Murray was Monroe's housekeeper during the last years of her life and accompanied Monroe during her trip to Mexico in February, 1962. Eunice Murray was staying with Monroe the night of the star's death and reportedly called Monroe's psychiatrist, Dr. Ralph Greenson, upon discovering the body the night of August 5, 1962. This check was signed just three weeks prior to Monroe's death and amazingly stamped "PAID" on August 7, two days after she died. A wonderful association. **$1,500 – $2,500**



**724. Joe DiMaggio autograph postcard signed to Marilyn Monroe.** Autograph Postcard Signed, *"Joe,"* to *"Dearest Marilyn"* from Copenhagen, Denmark and postmarked May 20, 1962. DiMaggio pens, *"Dearest Marilyn, Have a short stop over here at Copenhagen enroute for the 'long underwear country.' Should be there in about three hours. Spent nine days here in 1958. Wonderful country. The famous Tivoli park was one of my favorite places. Love, Joe."* Addressed in DiMaggio's hand to *"Miss Marilyn Monroe, 12305 Fifth Helena Dr., Los Angeles 49, California, USA."* In February, 1961, Monroe was admitted to the Payne Whitney Psychiatric Clinic where she contacted DiMaggio. He secured her release and she spent some time with him in Florida where the couple reconciled. Accompanied by a printed photograph of the couple on their wedding day. **$4,000 – $6,000**










**725. Marilyn Monroe collection of (10) portrait and scene stills, 1950-1963.** Gelatin-silver glossy prints (9) and (1) color still, of Marilyn Monroe from the following films: *Asphalt* Jungle (1950, 1); Home *Town Story* (1951, 1); *We're not* Married (1952, 1); Don't *Bother to Knock* (1952, 1); *The Seven Year Itch* (1955, 1); *The Prince and the Showgirl* (1957, 3 including special cheesecake publicity pose); *Something's Got to Give* (1962/uncompleted, 1); and *Marilyn* (1963, 1). Two trimmed slightly for publication, generally Very Good to Fine. **$200 – $300**

**726.** ***The Seven-Year Itch*** **German R'65 A-0 oversize poster by Fischer-Nosbisch.** (TCF, 1955/R1965) Executed in the very early style of Andy Warhol's fashion illustrations (the smaller size German poster for this release is in his full pop-art style) by the husband and wife design team of Fischer and Nosbisch. Distinctive enough to have graced the pages of "In Style" magazine some years ago as a recommended décor suggestion. Near-Mint, unused folded condition, 33" x 47". **$200 – $300**







**727.** ***All About Eve*** **British Quad poster.** (TCF, 1950) British Quad, 30 x 40 in., folded and unrestored. Very fine. Remarkable, unused condition. **$500 – $700**

**728.** ***Gentlemen Prefer Blondes*** **British Quad poster.** (TCF, 1953) British Quad, 20 x 40 in., folded and unrestored. Faint ½ in. creased tear at upper center margin; otherwise, Very fine. Remarkable, unused condition. **$500 – $700**






**729. "Marilyn" signature title art for the 1963 documentary *Marilyn*.** (TCF, 1963) Title camera art for the Twentieth Century-Fox compilation of archival footage documenting Monroe's early studio beginnings as a bit player in *A Ticket to Tomahawk* (1950) to her final screen moments in the unfinished *Something's Got to Give* (1962). Enamel on glass, the entire piece measures 24 in. x 34 in, the logo art measures approx. 6 in. x 20 in. The portrait of Marilyn is a reproduction to complete the display. Housed in an archival frame and perfect for display. An original piece created for the production by Pacific Title. **$6,000 – $8,000**




**730. *Life* magazine newsstand poster of Marilyn Monroe's first *Life* cover, 1952.** Newsstand poster featuring the April 7, 1952 issue of *LIFE* magazine with cover photograph of Marilyn Monroe by Philippe Halsman, being her first of many *LIFE* covers to follow in the next decade. One of the most iconic and indelible images from her early career. Measures 26 ½ in. x 34 ½ in. on linen measuring 28 ½ in. x 36 ½ in. Very fine.
**$800 – $1,200**


SYP132-1/14-SAN FRANCISCO-Actress Marilyn Monroe and former NY Yankees baseball great Joe Di Maggio are shown in office of San Francisco municipal judge where they were wed 1/14 in a surprise ceremony. UNITED PRESS TELEPHOTO

**731. Marilyn Monroe and Joe DiMaggio wire photo from their wedding day.** Gelatin-silver print, 7 in. x 9 in. UPI wire photo (not trimmed, this is correct size for this medium) dated 1/14/[1954] announcing the marriage by civil ceremony of Marilyn Monroe to Joe DiMaggio. Friends close to both reported later that Marilyn informed her studio press agent ahead of time, unbeknownst to Joe who wanted a quiet and very private event. This kind of discord likely contributed heavily to the marriage lasting a mere nine months. Wire photos tend to be much more ephemeral than studio publicity material, as they were the "fax" of the time for news organizations to spread images quickly, and tended to be discarded immediately. This example remains in exceptional condition for a print of its type. **$300 – $500**





**732. Marilyn Monroe's platinum and diamond eternity wedding band given to her by Joe DiMaggio after their 1954 wedding.** A platinum eternity band set with 35 baguette-cut diamonds (one diamond missing just as it was at the Christie's Personal Property of Marilyn Monroe sale in 1999), VS1 clarity with a total carat weight of 3.5 (when all diamonds were present), given to Marilyn Monroe by Joe DiMaggio on their wedding day on January 14, 1954. After Marilyn did some publicity photographs wearing a sexy short-skirted baseball outfit in the winter of 1951-1952, DiMaggio saw the pictures and learned that she was a rising Hollywood starlet and was determined to meet her as soon as possible. They were introduced at an Italian restaurant on Sunset Boulevard and DiMaggio was surprised to learn that she had never attended a baseball game and knew practically nothing about the game. For his part, DiMaggio was suspicious of Hollywood and its invented idolatry. Despite this, the couple had an immediate and palpable chemistry; Marilyn was drawn to this calm, handsome ex-ballplayer while DiMaggio was smitten by her considerable charm and a passionate romance was instantly ignited.

The two were married in an intimate civil ceremony at San Francisco City Hall, out of the spotlight, a rarity for both of them. DiMaggio's friend Reno Barsocchini and his old San Francisco Seals manager, Francis Joseph "Lefty" O'Doul, together with O'Doul's wife and the judge were the only people in attendance. Marilyn had no loved ones present. Standing beside Joe, holding three orchids, she promised to "love, honor and cherish." When the orchids withered in her perspiring hands, she turned to Joe and asked that if she died before him, would he place flowers at her grave every week, like William Powell had done at the grave of Jean Harlow? Joe promised that he would.
When the ceremony was completed, the newly married couple exited the courtroom to over 100 reporters, fans and autograph hounds. Unbeknownst to Joe, Marilyn had shared the news with studio publicity chief, Harry Brand. The newlyweds were photographed kissing and submitted to a barrage of questions including famously, "How many children did they plan?" "I'd like to have six," Marilyn responded. "One," said Joe.

The dreams of America's favorite couple were short-lived as the couple's relationship was strained from the outset. On September 15, 1954 during filming of the famous subway grate sequence of *The Seven Year Itch*, DiMaggio was urged by friend Walter Winchell to come view the spectacle that was taking place on Lexington Avenue. DiMaggio relented and witnessed the iconic scene of Marilyn astride the subway vent with white dress billowing upward. DiMaggio was furious and stormed off. Two weeks later, Marilyn filed a petition for divorce; the marriage lasting only nine months.

In February, 1961, Monroe was admitted to the Payne Whitney Psychiatric Clinic where she contacted DiMaggio. He secured her release and she spent some time with him in Florida where the couple reconciled. True to his promise, after her death, DiMaggio continued to send one half-dozen roses to her crypt three times a week for 20 years. Unlike Marilyn's other husbands or others who knew her, DiMaggio refused to talk publicly about her, the woman he loved more than any other.

Provenance: Christie's Personal Property of Marilyn Monroe, Lot 10, October 27-28, 1999 and sold for $772,500. **$300,000 – $500,000**







**733. Marilyn Monroe signature camisole top by Travilla from *River of No Return*.** (TCF, 1954) For Marilyn's studio-imposed adventure in the Canadian wilderness, director Otto Preminger chose to bless film-goers with the joy of watching her, for a large part of the screen time, in this simple yet highly erotic camisole designed by Travilla. Complemented on screen by skin-tight blue jeans, and accented at one point with a good soaking in the river rapids, this little bit of cotton muslin with lace embroidery has become over the succeeding decades one of Marilyn's most recognized, iconic, and exploited fashions. With interior label inscribed "1-81-2- 4739 A713-05 M. Monroe". A few very minor stains, otherwise virtually identical to condition as worn on screen, including the off-white coloring, and the intentional rough-hewn bottom margin. A precious and immediately identified artifact from this great star's career. **$40,000 – $60,000**







**734. Marilyn Monroe 2-piece dance costume by Dorothy Jeakins from *Let's Make Love*.** (TCF, 1960) For Marilyn Monroe's singing and dancing character "Amanda Dell" in *Let's Make Love*, Dorothy Jeakins designed for her this sheer, sexy two-piece pink silk shirt/ black dance-brief combination, worn for rehearsal scenes in the stage musical set within the film. Both pieces bear internal TCF labels inscribed "F-13 M. Monroe" and apart from a few scattered minor to moderate stains in the shirt and minor separations in the brief, they remain essentially intact and presentable. With the long sleeves casually rolled up and shirt tucked into brief, this was a lovely and happy look for her in what was to be her penultimate film. **$80,000 – $100,000**







**735. MARILYN MONROE "VICKY" GREEN CUMMERBUND FROM *THERE'S NO BUSINESS LIKE SHOW BUSINESS*.** (TCF, 1954) The stylish "color" accent to a very simple though effective costume designed by Travilla for Marilyn Monroe in *There's No Business Like Show Business*, being a large green cummerbund-sash which she wears over a Capri-style black full-body leotard for her languorous and eminently sexy performance of "Lazy". Bears internal studio wardrobe tag inscribed in cursive "Marilyn Monroe A729-38" with a few faint stains or fading spots, generally Fine. **$6,000 – $8,000**






**736. MARILYN MONROE PERSONALLY OWNED PORTRAIT BY ROMEO CATOZELLA AFTER A *MODERN SCREEN* MAGAZINE COVER.** Acrylic on canvas, 28 in. x 22 in. (incorrectly catalogued by Christie's as oil) executed by artist and Marilyn Monroe fan Romeo Catozella of New York, and gifted to her. Based on a 1955 *Modern Screen* magazine cover photo portrait of Marilyn, and kept by her until her death in 1962. Includes an issue of the 1955 Modern Screen magazine. Provenance: Christie's 1999 Personal Property of Marilyn Monroe, Lot 346, $23,000. **$10,000 – $15,000**




**737. Marilyn Monroe invitation to JFK birthday celebration with call sheet and program from her personal property.** From the Christie's 1999 sale of the personal property of Marilyn Monroe, three items for one event which document one of the most significant personal moments for her. In chronological sequence, the first is the personal invitation from "New York's Birthday Salute to the President" requesting her presence at Madison Square Garden on May 19, 1962 to celebrate President John F. Kennedy's birthday gala party; the second is a 2pp mimeo call-sheet for the evening's order of events, detailing Marilyn's appearance at #35, "Marilyn Monroe and Stars", which an unknown hand has doodled what might be a stage, and written in red grease pencil, with corrections in graphite, "Who do you have to be to ask- Who do you have to be to be disappointment-" ; the last is the official illustrated program for the birthday event with iconic portrait of Kennedy on cover, with red, white and blue patriotic design. All three items were the personal examples in Marilyn Monroe's possession during the time of this historic event, for which she performed an extraordinarily sexy, breathy rendition of "Happy Birthday"to the President (even calling in sick to work at Fox in order to do so), and each shows extra folds and slight handling by her, presumably to secure inside a purse that night. Kennedy remarked on stage that he could retire from politics after such a performance; Peter Lawford introduced her as "the late Marilyn Monroe", and sadly she would be gone to a mysterious death in just over two months. Provenance: Christie's Personal Property of Marilyn Monroe, Lot 54, October 27-28, 1999 and sold for $129,000. **$40,000 – $60,000**







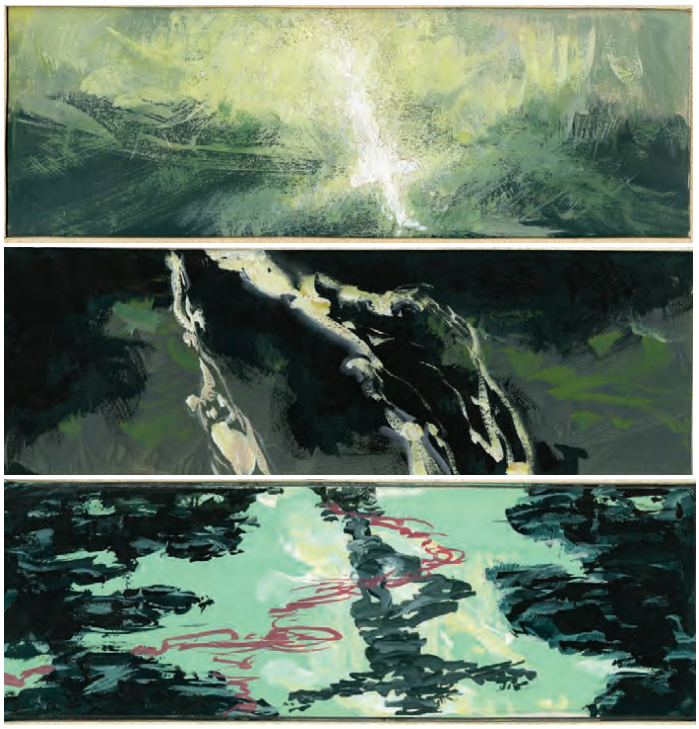

**738. Nude oil painting of Marilyn Monroe by Earl Moran.** Original colorful painting by Earl Moran of a young and nude Marilyn Monroe in a prone pose painted from life circa 1948-1949. Accomplished in oil on board measuring 23 ½ in. x 35 ½ in. Signed *"Earl Moran"* at the lower right. Matted and framed. Earl Moran (1893-1984) was the most important pin-up artist of the period. He studied with the legendary anatomist George Bridgman at the Art Students League in Manhattan, and after moving to Chicago in 1931, opened a small photograph and illustration studio. He submitted some paintings of models in bikinis to two calendar companies, Brown and Bigelow and Thomas D. Murphy Company, both of which purchased his work and launched his career. One year later he signed an exclusive contract with Brown and Bigelow and sold millions of calendars for the company over the next few years.

He moved to Hollywood in 1946 when a young starlet named Norma Jeane Dougherty was sent to his Sunset Boulevard studio by the Blue Book Agency. Over the next four years, Marilyn came by once a month for a two-hour modeling session. After Moran chose a costume, the models would assume dozens of poses while he peered through his camera's 20-pound lens. He generally worked in pastels traced in charcoal from his print, but this is one of only a few oils he did and without a doubt his very best subject. The photograph he worked from for this sitting was taken by Moran's wife, and shows Marilyn lying prone topless on cushions while wearing bikini briefs. As she became more comfortable during the session she removed the briefs and allowed Moran to complete the painting of her completely nude and adding a stylized colorful pillow-like base. Marilyn's beaming smile is a testament to her comfort and natural demeanor while posing for Moran.

Of all the models he worked with he thought Monroe was the sexiest, "better than anyone else…She expressed just what I wanted." They met for the last time on the set of *There's No Business Like Show Business* (1954). Marilyn embraced Moran telling him she loved the way he made her legs look wonderful. Certainly no better endorsement for this fine painting. The consignor was a Moran pin-up model and a close friend of Earl Moran who gifted her the painting in the 1960s. **$70,000 – $90,000**



**739. Lana Turner "Constance MacKenzie" polka-dot dress from *Peyton Place*.** (TCF, 1957) Simple yet elegant champagne silk shift with cream polka-dots, designed by Adele Palmer for Lana Turner as "Constance MacKenzie"in *Peyton Place*. Worn by Turner during the Easter Sunday outdoor service, where Hope Lange is struggling with the guilt from killing her abusive father. Minor separation of a few of the thread "eye" closures, else Very Fine as screen-worn. **$800 – $1,200**



**741. Original production artwork of the Crucifixion scene by Edward Carfagno from *Ben-Hur*.** (MGM, 1959) Triptych of conceptual studies by Art Director Edward C. Carfagno accomplished in acrylic and tempera on 5 in. x 14 in. leaves of illustration board featuring designs for the Crucifixion scene at Golgotha. Housed in simple mats affixed with tape on the verso. Carfagno won an Academy Award for Best Art Direction-Set Decoration, Color. Mats exhibit slight toning. **$600 – $800**




**740. Pair of coin tokens and original program from the *Cleopatra* premiere.** (TCF, 1963) Originally from the personal archive of *Cleopatra* wardrobe manager Ed Wynigear (under costume designer Irene Sharaff) come these four production and premiere objects: two facsimile Roman "golden" coins engraved on back "Attended first showing of Cleopatra/ Hollywood June 18, 1963"; a plastic production disc "badge" marked "CLEOPATRA PROD 47"; and an original "road-show" illustrated program from the film's initial release. Program shows minor handling, else Fine. **$200 – $300**



**742. Three decorated Macedonian shields from the MGM 1959 *Ben-Hur*.** (MGM, 1959) Three painted aluminum shields with leather grips, 26" in diameter, and two of them also include the fitted leatherette covers which convert them for multi-purposing within this film, and presumably for other MGM productions. Decorations are of Macedonian design, and are visible when the Romans, under command of Jack Hawkins character "Quintus Arrius", attack the Macedonian fleet, giving Charlton Heston as "Judah Ben-Hur" the opportunity to rescue him. **$300 – $500**







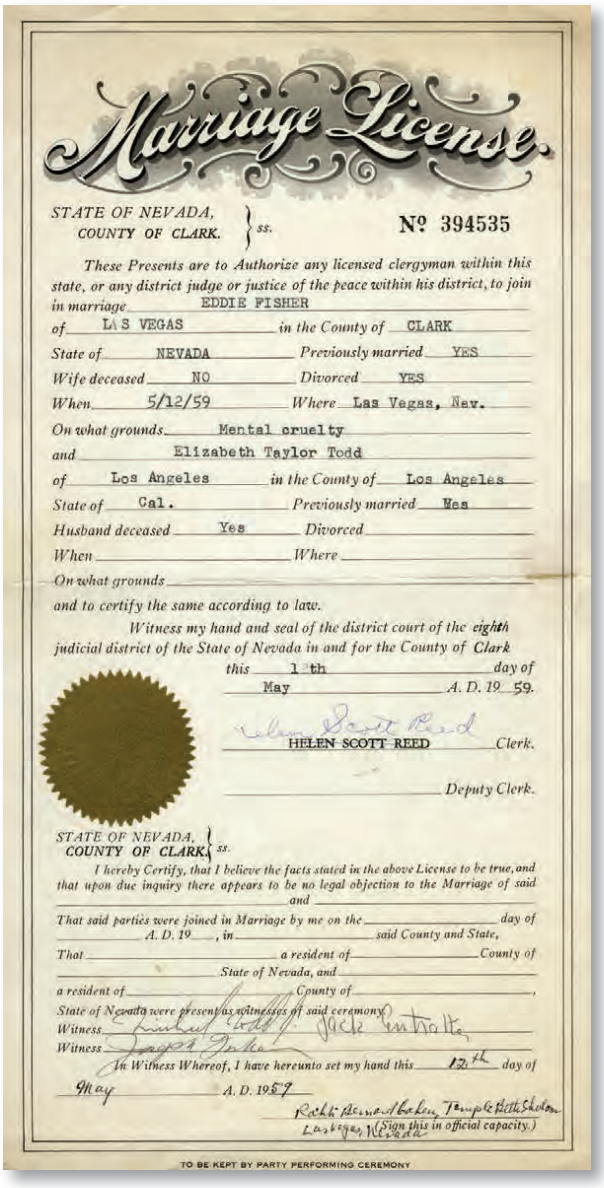


**743. Robert Taylor "Marcus Vinicius" tunic and sandals, plus unidentified Roman soldier armor from *Quo Vadis*.** (MGM, 1951) Robert Taylor plays a dedicated and patriotic Roman general, until Deborah Kerr and her new religion of Christianity enlighten him to the corruption of his Emperor Nero. Designed by Herschel McCoy, this mixed lot contains two costume elements for Robert Taylor, a wool tunic with red decorative band near lower hem, and a pair of studio hand-crafted high webbed lace-up sandals; and for a Roman soldier, a metal and leather cuirass armor set, with front and back interlocking plates and Nike medallion, and hammered metal helmet with orange brush top. Tunic is Fine, virtually as screen-worn, though slightly altered for re-purposing; sandals are somewhat worn; armor has been painted crème over original dull gold color also for re-purposing, perhaps in *Ben-Hur* or other MGM biblical epic films. **$2,000 – $3,000**





**744. Anthony Quinn "Auda Abu Tayi" costume from *Lawrence of Arabia*.** (Columbia, 1962) Rust-brown striped robe of raw silk with brocade design along the collar and placket front, hook-and-eye front closure. Worn by Anthony Quinn in his role as "Auda Abu Tayi" in Lawrence of Arabia. Excellent condition. **$5,000 – $7,000**



Marriage License.

STATE OF NEVADA, COUNTY OF CLARK. } ss. Nº 394535

These Presents are to Authorize any licensed clergyman within this state, or any district judge or justice of the peace within his district, to join in marriage EDDIE FISHER

of LAS VEGAS in the County of CLARK

State of NEVADA Previously married YES

Wife deceased NO Divorced YES

When 5/12/59 Where Las Vegas, Nev.

On what grounds Mental cruelty

and Elizabeth Taylor Todd

of Los Angeles in the County of Los Angeles

State of Cal. Previously married Yes

Husband deceased Yes Divorced

When Where

On what grounds

and to certify the same according to law.

Witness my hand and seal of the district court of the eighth judicial district of the State of Nevada in and for the County of Clark this 11th day of May A. D. 19 59.

HELEN SCOTT REED Clerk.

Deputy Clerk.

STATE OF NEVADA, COUNTY OF CLARK, } ss.

I hereby Certify, that I believe the facts stated in the above License to be true, and that upon due inquiry there appears to be no legal objection to the Marriage of said and

That said parties were joined in Marriage by me on the day of A. D. 19, in said County and State,

That a resident of County of State of Nevada, and a resident of County of State of Nevada were present as witnesses of said ceremony.

Witness

Witness

In Witness Whereof, I have hereunto set my hand this 12th day of May A. D. 1959

Rabbi Bernard Ababen, Temple Beth Shalom Las Vegas, Nevada (Sign this in official capacity.)

TO BE KEPT BY PARTY PERFORMING CEREMONY



**745. Elizabeth Taylor and Eddie Fisher's marriage license from their Las Vegas wedding.** 1 pg, Folio (13 in. x 6 ½ in.), typed Marriage License, joining in marriage Eddie Fisher of Las Vegas and Elizabeth Taylor Todd of Los Angeles, on May 12, 1959. Signed by the attending Clark County, Nevada clerk, best man Michael Todd, Jr., and Rabbi Bernard Cohen of Temple Beth Shalom of Las Vegas. Nine months after Eddie and Liz started their romance, and 3 ½ hours after he divorced Debbie Reynolds, Eddie and Elizabeth were married. In Fisher's biography, (*Been There, Done That*, St. Martin's Press, 1999), he stated, "I divorced Debbie and married Elizabeth the day I finished my run at the Tropicana. It was a typical two-rabbi Jewish ceremony. We invited very few people, among them our parents and some friends. We were married under the chuppah, a canopy, and as is traditional, at the end of the ceremony I stomped on a wine glass." From the estate of Rabbi Bernard Cohen who conducted the ceremony on May 12, 1959. UPI photo taken at the event shows the document in the typewriter with Liz and Eddie looking on. Small area of toning on the verso; otherwise, Fine condition. **$4,000 – $6,000**







**746. Pair of Vittorio Nino Novarese costume sketches from *Cleopatra*.** (TCF, 1963) Pair of original costume design sketches by Vittorio Nino Novarese accomplished in pastel and tempera on leaves of 10 in. x 15 in. 8-ply illustration board for a Roman soldier and Andrew Keir "Agrippa" in tunic and sandals. Handwritten notations in the margins, soldier sketch is signed by Novarese at the lower right, approval signatures of assistant director Ray Kellogg. Faint smudging in the margins. **$400 – $600**



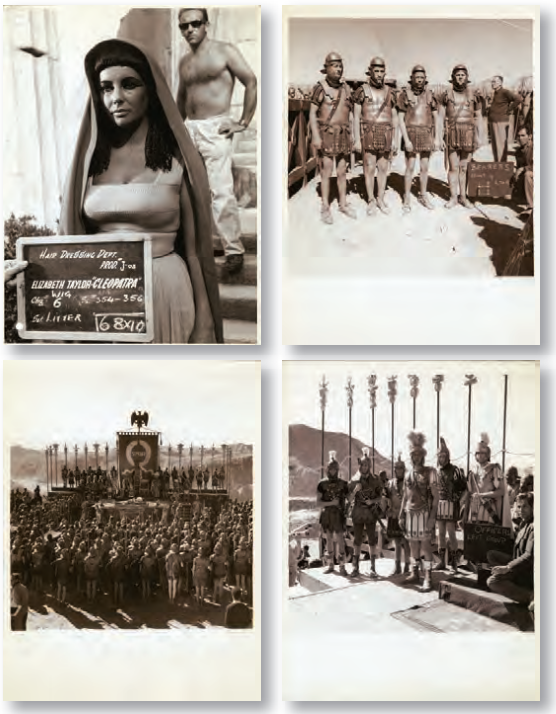








**747. Costumers production bible from *Cleopatra*.** (TCF, 1963) Costume production bible housed in two vintage binders containing 140+ glossy 8 in. x 10 in. photographs of original costume design sketches (most in color) by Vittorio Nino Novarese. The costumes include the characters Mark Antony (Richard Burton), Pharaoh Ptolemy XIII (Richard O'Sullivan), Octavian (Roddy McDowall), Apllodorus (Cesare Danova), Agrippa (Andrew Kier), Rufio (Martin Landau), as well as numerous background roles such as chariot drivers, dancers and acrobats, porters, attendants, oarsmen, soldiers, ceremonial animal dress, etc. Most of the photographs bear notations on the verso detailing number of costumes needed and cost. Some exhibit handling wear, creasing and darkening along the edges; otherwise, overall condition remains Very good. **$800 – $1,200**




**748. Wardrobe and set stills from *Cleopatra*.** (TCF, 1963) Collection of 15 wardrobe and set stills including 15 gelatin silver glossy 8 x 10 in. prints taken on location and showing Elizabeth Taylor as "Cleopatra" in wig, and Kenneth Haigh "Brutus" dead body brought before Richard Burton "Marc Antony." The massed troops are shown as are select soldiers for detailed shots of armor and dress. Includes one color photograph of a costume design sketch for a market scene. Very good; exhibiting slight handling wear. **$300 – $500**





**749. Monumental wall relief from *Cleopatra*.** (TCF, 1963) Constructed of fiberglass over a wooden frame and painted to resemble red granite. Visible in the courtyard of Cleopatra's palace, the wall relief features Cleopatra gesturing in front of a wall of hieroglyphs. Measures 46 in. x 77 ½ in. with a wire on the back for hanging and display. Special shipping arrangements will apply. **$1,500 – $2,500**





**750. Egyptian servant-men monumental wall relief from *Cleopatra*.** (TCF, 1963) Constructed of fiberglass over a wooden frame and painted to crème to resemble sandstone. Visible in the courtyard of Cleopatra's palace, the wall relief features ten servant-men attendants of Cleopatra gesturing and bowing. Measures 56 in. x 66 ½ in. with a wire on the back for hanging and display. Special shipping arrangements will apply. **$1,500 – $2,500**





**751. Serving platter and fruit bowl from *Cleopatra*.** (TCF, 1963) Constructed from fiberglass and painted gold, with crescent moon and simple hieroglyphics raised decorations. Platter measures 23 in. x 35 ½ in.; bowl is 18 in. x 29 in. x 6 in. deep. Each appears in the celebratory banquet given by Cleopatra for Antony, after he has vanquished Caesar's assassins, and just before they first become lovers. A few chips, scrapes, and other signs of use and handling, generally Fine. **$300 – $500**




**752. Original concept production artwork of Cleopatra's Alexandria apartment from *Cleopatra*.** (TCF, 1963) Large-scale original concept painting accomplished in pencil, ink, gouache and tempera on a 20 in. x 40 in. leaf of illustration paper affixed to a 30 in. x 40 in. illustration board, featuring Elizabeth Taylor as "Cleopatra" in her Alexandria apartment with numerous attendants. Twentieth Century-Fox production label at the lower right corner. Exhibits toning and slight soiling in the margins and corner wear. Acquired from the Twentieth Century-Fox sale in 1971 with the pencil notation "SK 577" on the verso and Sotheby, Parke-Bernet sticker at the lower right corner. **$2,000 – $3,000**




**753. Original concept production artwork of Marc Antony's Tarsus quarters from *Cleopatra*.** (TCF, 1963) Large-scale original concept painting accomplished in pencil, ink, gouache and tempera on a 29 in. x 40 in. illustration board, featuring Richard Burton as "Marc Antony" lounging in his richly appointed Tarsus quarters. Twentieth Century-Fox production label at the lower right corner. Exhibits toning and slight soiling in the margins and corner wear. Acquired from the Twentieth Century-Fox sale in 1971 with the pencil notation "SK 579" and Sotheby, Parke-Bernet sticker on the verso. **$2,000 – $3,000**






**754. Howard Terpning original final-draft one-sheet poster artwork for *Cleopatra*.** (TCF, 1963) In late 1962 20th Century-Fox Studios commissioned well known studio artist Howard Terpning to create the promotional artwork for the upcoming epic *Cleopatra*, perhaps the most-hyped Hollywood film since 1939's *Gone With the Wind*. This is the master painting for the standard "one-sheet" poster exhibited in virtually all the movie theaters featuring the film. Accomplished in acrylic on illustration board and measuring approx. 27 ½ in. x 31 ½ in., the painting depicts Elizabeth Taylor, the last great female star of the 20th Century, in all her regal glory as she sits upon a solid gold throne of Nubian cats holding the crook & flail of Osiris—the Pharaoh's symbols of royalty, majesty and dominion over ancient Egypt. Flanking her on either side are Richard Burton as Marc Antony and Rex Harrison as Julius Caesar. This magnificent "Royal Portrait" depicts all three of these great Hollywood stars costumed in the regal state attire of their film characters. 20th Century Fox Studio's *Cleopatra* was at the time of release the most expensive motion picture ever made and Elizabeth Taylor Hollywood's highest paid star. Production costs on the production pushed the studio to the edge of bankruptcy and forced it to sell off much of its coveted back lot later to become Century City. Artist Howard Terpning went on to become one of the most famous painters of the American Southwest and is one of only 33 members inducted into the Cowboy Artists of America. His paintings of the Plains Indians have sold for over $1.5 million dollars and are held in museums and well known private collections in America and overseas. In May, 2011 Profiles in History sold the Howard Terpning *Cleopatra* "half-sheet" poster art for $126,500.00. A once in a lifetime opportunity to acquire one of the most important and iconic motion picture paintings of all time. Elizabeth Taylor's beauty is captured at the zenith of her storied career. The lot is accompanied with a framed vintage *Cleopatra* one-sheet poster and film program depicting the art. In excellent condition; framed. **$60,000 – $80,000**










**755. Elizabeth Taylor's lavish studio—customized dressing room trailer for *Cleopatra*.** (TCF, 1963) It is widely known that Twentieth Century Fox's 1963 epic *Cleopatra* was both a troubled and devastatingly expensive production. The film is infamous for nearly bankrupting the studio with its budget swelling to $44 million (equivalent to $320 million in 2010 dollars). Star Elizabeth Taylor was awarded a record-setting contract of $1 million that rose to $7 million due to the delays of the production (equivalent to over $47 million today). The studio was in particular trouble when Taylor became very ill during the early filming and was rushed to the hospital where a life-saving tracheotomy had to be performed. The production was moved to Rome after six months as the English weather proved detrimental to her recovery, as well as being responsible for the constant deterioration of the costly sets required for the production. During the filming Elizabeth met Richard Burton and the two began a very public affair which made the headlines worldwide. To help Taylor remain focused and stay in character, Twentieth Century Fox spent a rumored $75,000 (in 1960s dollars!) to build a heavily customized 36-foot dressing room/trailer for the star, staying true to the theme of the Egyptian/Roman epic. The Aljo trailer is decorated with opulence, through the talent and expertise of the studio set construction crew. It features rose colored carpeting, hand-painted ceilings, hand-painted murals in the bedroom, detailed crown moldings, custom makeup dresser and vanity, half columns mounted on the walls and other columned furniture and decorative pieces. Silky curtains hang from a semicircular runner to separate the bedroom from the rest of the living area. This special hideaway was designed to make the star feel like the Queen of Egypt.

The provenance of this fabled trailer is fascinating. Millionaire financier and developer of the Watergate complex in Washington, DC, Nicolas Salgo, helped arrange financial backing for the film for the studio. Once the film wrapped, Salgo negotiated with Fox to keep Elizabeth Taylor's dressing room trailer and had it parked at his ZX Ranch in Oregon from the 1960s through 1980. Friends visiting the ranch, the largest in Oregon, would request to stay in the Elizabeth Taylor/Richard Burton love nest—Hollywood's version of the Lincoln Bedroom . Once Salgo sold the ranch, he transferred ownership to his neighbor from the adjacent ranch (the current owner and consignor) who owned The Lakeview Fantastic Museum where it became part of the museum exhibit. The trailer now resides as a guest house of his personal residence in Lake Tahoe, California.

The furniture, fixtures and curtains are all original. The other pieces currently decorating the dressing room, such as chairs, hand mirror, telephones, magazines, photographs, etc. are placed as a museum-like tribute to Elizabeth Taylor, Richard Burton and *Cleopatra*. The original round bed was removed over 40 years ago and replaced with a queen-sized bed. Some areas on the walls exhibit minor moisture damage which can be easily restored; otherwise, in very good condition with original curtains and main fixtures intact. Due to the size of the trailer, special transportation considerations must be arranged by the winning bidder. A wonderful and intimate Elizabeth Taylor piece, epitomizing the epic extravagance of *Cleopatra*—the last of the old guard Hollywood films. **$50,000 – $75,000**

**756. Elizabeth Taylor "Cleopatra" gold ceremonial dress from *Cleopatra*.** (TCF, 1963) Designed by Irene Sharaff and Renié for Elizabeth Taylor in the title role of *Cleopatra*. Worn under the extraordinary golden "wing and feathers" Vestment for her royal procession into Rome for presentation to Caesar's senate, atop a monumental sphinx, and again on her sarcophagus after she has killed herself. Western Costume Co. label inside inscribed "Elizabeth Taylor 1606-3". Constructed entirely of sequined heavy gold lamé on silk, with some sequin loss, especially at shoulders. Intact and quite presentable overall. **$12,000 – $15,000**









**757. Egyptian General John Doucette "Achillas" costume from *Cleopatra*.** (TCF, 1963) Designed by Vittorio Nino Novorese for John Doucette, who portrays Egyptian General Achillas, head of Pharaoh Ptolemy XIII's army in *Cleopatra*. Worn during Caesar's royal visit to Egypt to order the end of discord between Ptolemy and his sister Cleopatra. Constructed authentically by "Casa D'Arte Firenze" of heavy leather with numerous pressed, cast, and stamped metallic ornaments and medallions. Label inside is inscribed for re-purposing of "Ammiraglio Egiziano" as is the black and gold thread under-tunic which is from the same re-purposed screen-use. Excellent condition overall, with only a few of the smallest ornaments missing. **$1,500 – $2,000**









**758. Cleopatra's brother "Pharaoh Ptolemy XIII" costume from *Cleopatra*.** (TCF, 1963) Designed by Vittorio Nino Novorese (who shared the Oscar for Best Costume Design) for Richard O'Sullivan "Pharaoh Ptolemy XIII" in *Cleopatra*. Worn during Caesar's royal visit to Egypt when Ptolemy and his advisor attempt and fail to humiliate Caesar. Extraordinary detailed and authentic Royal Vestments constructed of heavy wool with extensive gold-bullion and gold lamé with multi-colored wool inserts, topped by elaborate Nekhbet goddess chest appliqué and metallic two-headed Horus throat plate. Together with sand-colored wool robe which is one of two layers Ptolemy wears under the Vestment. Both articles bear "Casa D'Arte Firenze" labels with character's name inscribed, and both are in excellent condition, virtually as screen-worn. **$1,500 – $2,000**

**759. Tony Randall complete wizard costume from *The 7 Faces of Dr. Lao*.** (MGM, 1964) From what is arguably Tony Randall's true signature role, playing eight different characters in *The 7 Faces of Dr. Lao* (the eighth is just an audience member at the circus). This complete seven-piece wizard costume is one of Randall's most impressive incarnations in the film, as "Merlin" of Dr. Lao's circus. Designed by Robert Fuca, and consisting of long burgundy silk robe with gold bullion and colored-stone embroidery; massive black velvet cape with intricate gold bullion and gold lamé decorations of alchemical symbols; two-tone felt wizard's peaked hat with dangling star; two long pointed-toe leather slippers; a bright crimson-orange silk scarf; and a hanging leather magic pouch. An extraordinary ensemble from a truly iconic and memorable screen character for children of all ages. All elements show very minor signs of use and age including tarnishing of gold and some separation of lamé, but present themselves overall essentially as screen-worn. MGM wardrobe label inside robe, partially sewn over, indicates it was used earlier for a performer named "Aurica Ciproto" and re-purposed for Randall. **$4,000 – $6,000**





**760. Roman costume worn by Christopher Plummer as "Commodus" in *The Fall of the Roman Empire*.** (Paramount, 1964) Elaborate ceremonial Roman armor designed by Veniero Colasanti and John Moore for Christopher Plummer as "Commodus", Caesar's adopted son in *The Fall of the Roman Empire*. Worn for the celebratory procession into Rome after Commodus has been declared the new "Caesar". Offered together with a gold-bullion trimmed burgundy tunic which is worn under one of the various armor ensembles used by Plummer in this film, and is not readily visible through them. Both articles bear "Casa D'Arte Firenze" labels with Plummer's name inscribed. Both show minor signs of age and use, though remain overall Fine. **$2,000 – $3,000**



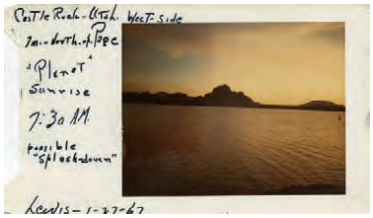

**761. Miniature stagecoach from the original MGM sale.** Authentic hand-crafted wooden scale model of an 1800's-era stagecoach, 28 in. long by 11 in. high, with working tongue and rotating rear wheels. Detailed paint with "Mesquite Stage Line" on one side, and "Mesquite" painted over on other side for re-purposing. Used in any number of MGM Western films, as it was originally obtained from the historic 1970 MGM properties sale. A few trim elements missing, though generally intact and quite presentable. **$1,000 – $1,500**





**762. Warner Brothers Large bronze key ca. 1950's, a symbolic key to the studio 11 inches x 4 inches.** A tradition existed for some years at Warner Bros. Studio of welcoming dignitary and celebrity guests (like major stars on loan from other studios) with one of these commemorative "keys to the studio" in a publicity event for the benefit of promoting Warner's largesse and standing in the industry. One such key was presented to Marilyn Monroe by Jack Warner when she filmed *The Prince and the Showgirl* with them, and that key was sold at her estate auction by Christie's in 1999 for $32,200. Polished cast bronze, 11 in. x 4 in. and weighing 12.2oz. **$2,000 – $3,000**










**763. Original location scouting Polaroids of Lake Powell area for crash sequence of *Planet of the Apes*.** (TCF, 1968) Collection of 15 exterior Lake Powell area Polaroids and 4 interior shots of a potential location office, detailing the reconnaissance for the spectacular crash sequence and trek through the desert by Charlton Heston and his fellow astronauts that comprise the taut first act of Franklin Schaffner's classic, *Planet of the Apes*. Numerous views of the Lake and desert are shown and bear numerous handwritten notations in the margins. Included are 4 interior shots for a location office. Image sizes are 3 ½ in. x 4 ½ in. with the left margins exhibiting curling. Housed in the original box. **$200 – $300**









**764. *Planet of the Apes* screen-worn background gorilla mask.** (TCF, 1968) In order to create a literal planetful of apes, John Chambers devised these simple but effective masks, worn in the background behind actors Roddy McDowall, Kim Hunter and Charlton Heston. Beyond the fact that this rubber background mask is still supple and has all its original paint and mohair hair, it also still retains the hairy backflap Chambers devised to ingeniously hide the cut in the back that enabled the actor to put the mask on in the first place - the flap just Velcros over the slit and the mask is transformed into what appears to be a real ape head. **$4,000 – $6,000**

**765. Orangutan costume from *Planet of the Apes*.** (TCF, 1968) Complete Orangutan costume consisting of a distinctive leather-trimmed tunic with zipper and hook closure, pants and the distinctive shoes shaped like splayed hands. Complete Orangutan costumes from the original *Planet of the Apes* are among the hardest costumes to find with an estimated less than 20 ever made, only a few of which survive. Tunic has internal Western Costume Co. label typewritten "2776-1" [chest] "41" [sleeve] *"17 ½."* Pants with internal Western Costume stamp and shoes handwritten "8." Exhibits only slight wear from production use. **$6,000 – $8,000**









**766. Female chimpanzee costume from *Planet of the Apes*.** (TCF, 1968) Complete female chimpanzee costume consisting of leather-trimmed tunic with zipper and hook closure, pants and the distinctive shoes shaped like splayed hands. Tunic has internal Western Costume Co. label typewritten "2771-1" [chest] "37" and Western Costume Co. stamp. Pants with internal Western Costume Co. typed "2771-4" [waist] "33" [inseam] "32" and Western Costume stamp. Shoes are handwritten *"8 ½."* Includes green wool gloves. Exhibits slight fading on tunic and pants. **$6,000 – $8,000**

**767. Gorilla costume from *Planet of the Apes*.** (TCF, 1968) Foreground Gorilla costume consisting of ribbed purple leather vest with zipper and snap closure, pants and tunic. All with Western Costume Co. typed labels: vest with "2954-1" [chest] "38," tunic with "2954-2" [chest] "38" [sleeve] "18," and pants with "2954-3" [waist] "32" [inseam] "31" with additional handwritten label, "32/32 A. Brown." Vest exhibits rubbing wear along ribbed piping. Tunic and pants exhibit some fading on the sleeves and legs, small hole on tunic's left sleeve. **$6,000 – $8,000**





**768. *Planet of the Apes* stunt billy club.** (TCF, 1968) Whenever the gorillas needed to get tough with astronaut Charlton Heston, they would typically bang him about the head with one of their billy clubs. Wooden clubs were a part of every gorilla costume, but this extremely rare stunt club, made of foam rubber expertly detailed to look like wood, was likely used only when it would interact with another actor - ie Heston or Linda Harrison. Measures 15 in. long and exhibits some flaking along the handle and head from production use. This is the only stunt club we've ever encountered. **$4,000 – $6,000**

## John Chambers

The following 33 lots are from the estate of groundbreaking makeup effects legend John Chambers (1923-2001). Chambers' amazing work is seen in such films and television shows as *Planet of the Apes* (1968), *The List of Adrian Messenger* (1963), *The Outer Limits* (1963), *The Munsters* (1964), *Lost in Space* (1965), *Mission Impossible* (1966) and *Star Trek: The Original Series* (Chambers created "Mr. Spock's" trademark pointed Vulcan ears). Chambers began his career in the Army during World War II, where he served as a dental technician. It was in this capacity that he found himself gaining a great deal of knowledge of repairing more than teeth—he began creating new ears, noses and chins for veterans ravaged by war. This experience landed Chambers at NBC in 1953 with a job in makeup. Though he developed many of his makeup innovations in the 1950s and 1960s, they are still in use today. His skull caps, for instance, are a standard in the business. For his efforts in *Planet of the Apes*, Chambers received an honorary Academy Award at the 1969 Oscars ceremony, and throughout his career he received many other honors, most notably an Emmy and a star on the Hollywood Walk of Fame. John Chambers was also given the highest civilian award from the CIA for his help with numerous "Mission: Impossible-type" transformational disguises he devised for operatives in secret missions. Despite all of his accomplishments, it was Chambers' charitable work helping injured veterans and firefighters and his work for the CIA that gave him his greatest satisfaction. John Chambers' expertise as a craftsman and innovator inspired a whole generation of makeup artists and helped to bring the art of makeup effects into the limelight.


Smithsonian Gets Durante Profile

A Nose for the Ages

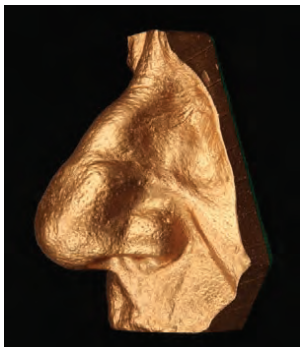
THE FAMOUS NOSE OF YOU KNOW WHO ...






This Will Startle Scientists of the Future

PRESERVED FOR POSTERITY—







**769. Jimmy Durante "Schnozzle" plaster casting, facial mold and scrapbook with numerous articles.** Plaster casting of Jimmy Durante's nose taken by John Chambers in 1959 for the Smithsonian Institution. Chambers first made a liquid rubber mold, then cast it in synthetic stone and finally painted it a golden bronze. Durante's nose was presented to the Smithsonian Institution's anthropology department for exhibition. The casting is backed with felt for display and measures 3 ¼ in. x 3 1/8 in. Includes a plaster lifemask of Durante and Chambers' personal scrapbook of newspaper clippings from early in his career, including numerous clippings from the story of Durante's nose casting. Rear board of scrapbook detached. **$400 – $600**

**770. Collection of photographs signed and inscribed to John Chambers.** John Chambers' personal NBC Pacific Division binder of 22 signed photographs personally inscribed to him as well as other candid photographs of him applying make-up and appliances to various stars including a rare sequence of Fred Astaire as *Mad Magazine*'s "Alfred E. Newman." Signed photos include Fred Astaire, Kate Smith, Don Ameche, and Fay Wray. In addition are approx. 16 candid photographs of Chambers applying make-up to Natalie Wood, Maurice Evans and others. Some photos exhibit waviness from moisture. **$300 – $500**



**771. John Chambers collection of photographs including behind-the-scenes photographs with numerous stars.** Collection of 200+ glossy 8 in. x 10 in. candid portraits of John Chambers posing with numerous stars he did make-up for including: Vincent Price, Charlton Heston, Buster Keaton, Edward G. Robinson, Bob Hope, Lou Costello, Milton Berle, David Niven, Donna Reed, Burl Ives, Peter Lawford, Raymond Burr, Zsa Zsa Gabor and many others. Other highlights include behind-the-scenes portraits of Chambers working on *Lost in Space*, accepting his honorary Academy Award for *Planet of the Apes* and many others. Housed in his personal binders, one with "John Chambers Make-Up Dept." label. **$300 – $500**




**773. John Chambers Emmy awards plaques and others.** 4 Emmy awards plaques awarded to John Chambers for Outstanding Achievement in Make-Up/Outstanding Achievement in any area of Creative Technical Crafts for the episode "Pickman's Model" from *Rod Serling's Night Gallery*, *Struggle for Survival/Primal Man*, *Twigs*, and *Beauty and the Beast Hallmark Hall of Fame*. Together with two other Sci-Fi convention award plaques. (One for *Planet Of The Apes*). Measure 10 ½ in. x 12 ½ in. **$200 – $300**



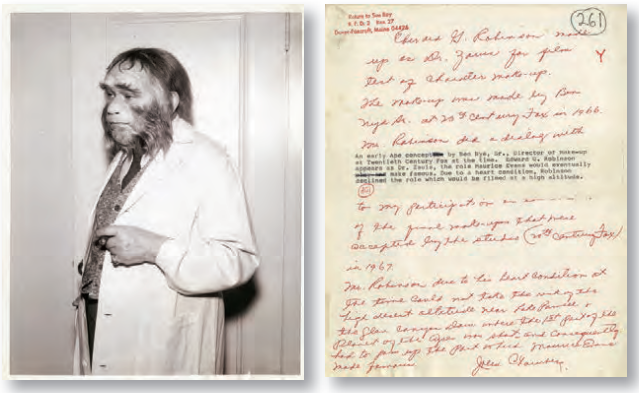

**772. Collection of 10+ John Chambers' personal scripts for *The Outer Limits*, *Slaughterhous-Five*, etc.** Collection of 10+ personal scripts for *Planet of the Apes* (studio copy titled *Planet of the Men*, 1968), *The Outer Limits* 1964 episode "The Chameleon," *Sssssss* (1972), *Slaughterhouse-Five* (1972), *A Man Called Horse Part II: The Return*, *Embryo* (1976, two drafts), *The Devil's Rain* (1975), *Love Story* (1970), *The Unseen* (1980), and others from unrealized projects. Some bear Chambers' handwritten annotations throughout and includes a 15 pg. typescript for Chambers' proposed book project. Exhibit wear and soiling.
**$300 – $500**



**774. David McCallum "Gwyllim Griffiths" head appliance from *The Outer Limits* episode, "The Sixth Finger".** (ABC-TV, 1963-1965) One of the most recognizable characters from this imaginative series was David McCallum's role as "Gwyllim Griffiths," the small-town mining boy that becomes the molecular evolution experiment of Edward Mulhare "Professor Mathers." The experiements result in advanced evolutionary development resulting in a huge brain and a sixth finger. This is John Chambers' foam latex head appliance made for McCallum and is completely hand-painted and detailed. It exhibits minor cracking at the mouth and eyeholes but the condition remains remarkable given its age. With make-up artist magazine featuring John Chambers article.
**$2,000 – $3,000**




**775. Elizabeth Taylor master solid plaster lifecast by John Chambers and 6 photos by Roddy McDowall of the procedure.** This *Cleopatra*-era lifecast was created by make-up masters John Chambers on August 8, 1962 for *The List of Adrian Messenger* (Universal, 1963). A relatively modern-day mystery, it featured a number of prominent Hollywood actors who were heavily disguised in make-up with their identities revealed at the end of the film. Elizabeth Taylor was offered a disguised role but turned it down because the make-up would be too uncomfortable. This plaster lifecast was done for this make-up test in Gstaad, Switzerland. The lifecast is signed and dated by Chambers on the verso. Accompanied by (6) 8 in. x 10 in. photographs by Roddy McDowall showing Chambers and Taylor during the procedure. Photos mounted to illustration board with handwritten notations.
**$1,000 – $1,500**



**776. Edward G. Robinson "Zaius" early make-up test photo with long note on verso by John Chambers.** (TCF, 1968) Black and white 8 in. x 10 in. early make-up test photograph of Edward G. Robinson as "Zaius" with make-up by Ben Nye, Sr., Director of Make-Up at 20th Century-Fox. Zaius was originally to have been played by Robinson but he backed out due to the heavy makeup and long sessions required to apply it. A long handwritten note on the verso reads (in part): *"Edward G. Robinson made up as Dr. Zaius for film test of character make-up. Mr. Robinson due to his heart condition at the time could not take the risk of the high desert altitude near Lake Powell and consequently had to pass up the part which Maurice Evans made famous. John Chambers."* **$200 – $300**




**777. Collection of Elizabeth Taylor Cleopatra hair dressing department photographs from *Cleopatra*.** Collection of 23 glossy black and white borderless 8 ¼ in. x 10 ½ in. continuity photographs of Elizabeth Taylor in various hair shots for wigs on the set of *Cleopatra*. Taylor is featured in various scenes from her Alexandria apartment, the mausoleum, the tombs, her villa, and others. Includes 3 candid on-set Polaroids. Includes *Cleopatra* film program signed in red ink at the lower front cover by John Chambers. **$600 – $800**




**778. Collection of 50+ black and white set stills from *Planet of the Apes*.** (TCF, 1968) Collection of 50+ black and white 4 in. x 5 in. set continuity still Polaroids for the principal sets from *Planet of the Apes*. Featured are the spaceship interior, the cages, the court of inquiry, Zaius' office, the museum, Apetown and causeway shot at Fox Ranch, Cornelius' office and other locations. Exhibit slight handling. **$300 – $500**





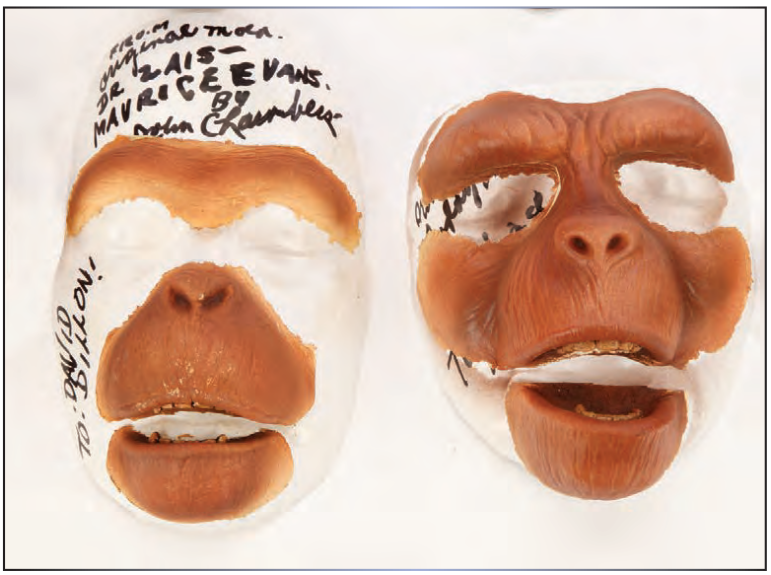



**779. Collection of color transparencies from *Planet of the Apes*.** (TCF, 1968) Collection of 60+ color transparencies (10) 2 ¼ in. and (50+) 4 in. x 5 in. featuring scenes from the film, publicity shots as well as candid on-set and behind-the-scenes shots of the principal cast. Condition is generally Fine. **$300 – $500**





**781. John Chambers personal photo album from *Planet of the Apes* behind-the-scenes make-up department.** (TCF, 1968) Chambers' personal album of 70+ *Planet of the Apes* make-up department candid photographs featuring Kim Hunter, James Gregory as "General Ursus," Ben Nye, Maurice Evans and many others taken behind-the-scenes on the set. Also includes 25+ 8 in. x 10 in. photos of Chambers applying appliances and make-up (most with extensive annotations in Chambers' hand on the verso), stills from the franchise, newspaper articles, promotional material and other ephemera. **$400 – $600**

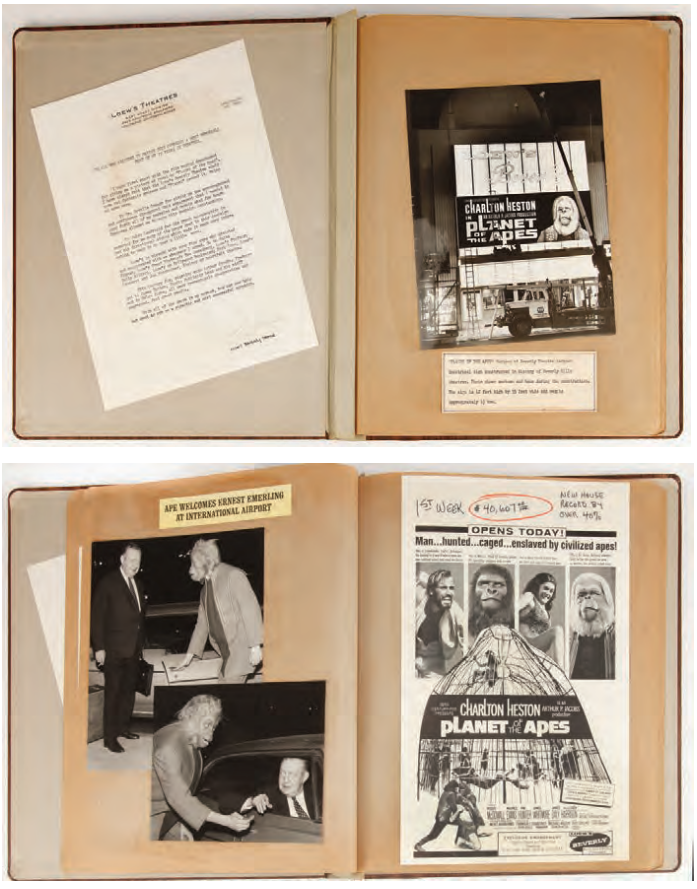




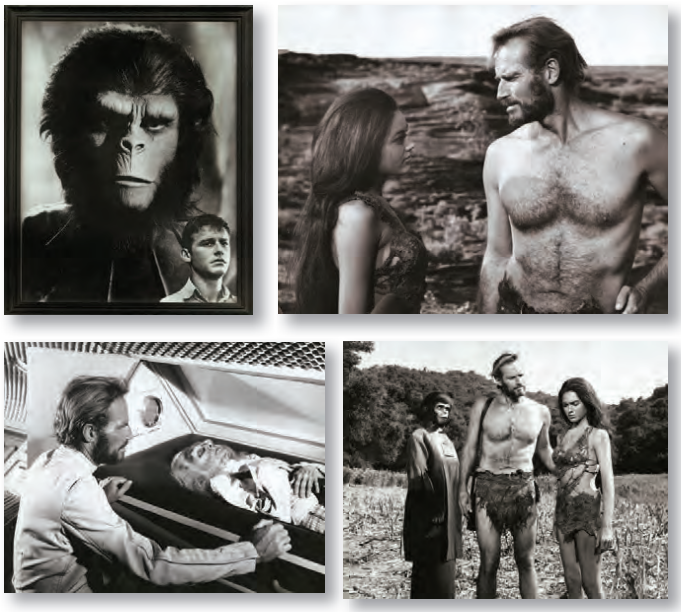

**780. Assortment of 10 production-made Ape facial appliances from *Planet of the Apes*.** (TCF, 1968) Collection of 10 assorted Ape facial appliances of foam latex, each hand-painted and detailed. Each appliance was made from a master mold taken from the actor's head from which the appliances were made. Highlights include a Roddy McDowall "Cornelius" appliance and a Maurice Evans "Dr. Zaius" appliance which are mounted on vacuum formed lifemasks, each signed by John Chambers. All feature the distinctive Ape snouts and prominent chins that made Chambers' designs so iconic and endearing. Foam latex remains supple, a few exhibit cracks on the nose bridges and cheeks; otherwise, condition is remarkable.
**$3,000 – $5,000**



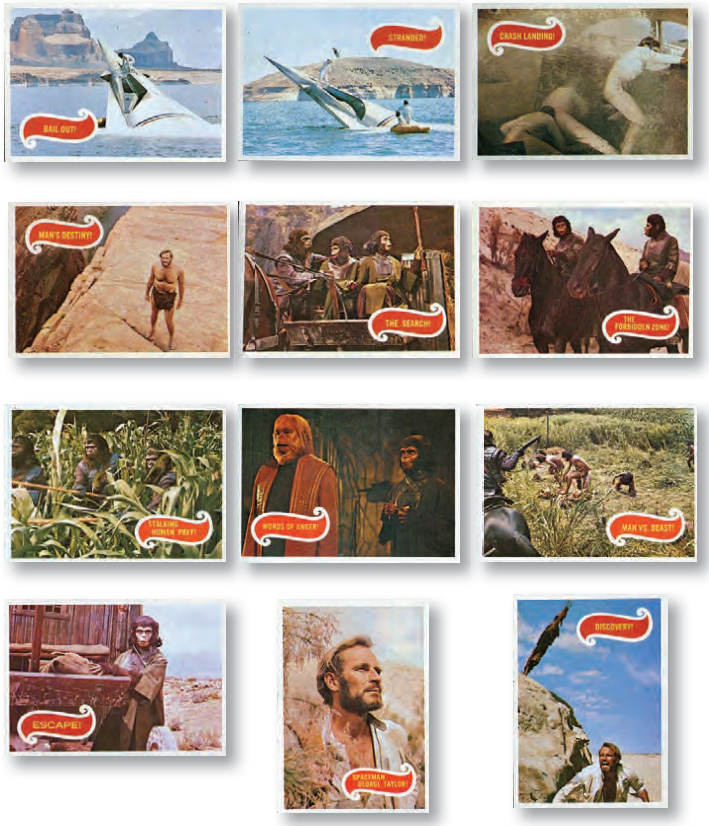
**782.** ***Planet of the Apes*** **franchise-related stills and lobby cards.** (TCF, 1968) Collection of 60+ black and white (and 11 color) 8 in. x 10 in. glossy stills and 8 x 10 in. color lobby cards from the *Planet of the Apes* franchise: *Planet of the Apes*, *Beneath the Planet of the Apes*, and *Escape from the Planet of the Apes*. One with paper backing hand-annotated in the margins and signed in pencil on the verso, *"Property of John Chambers."* Housed in Chambers' personal binder. **$200 – $300**



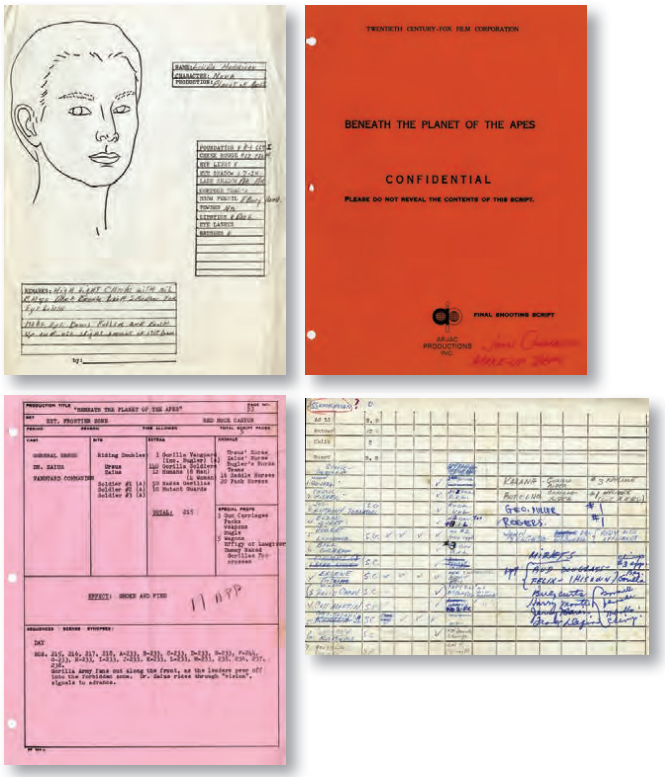

**783. John Chambers album "Showmanship Drive" celebrating the release and promotion of *Planet of the Apes*.** (TCF, 1968) John Chambers' personal scrapbook album "Showmanship Drive"commemorating the release and various promotional material from *Planet of the Apes*. Folio (14 ½ in. x 12 ½ in.) approximately 30 pages of promotional photographs, flyers, newspaper clippings and other material mostly centered around the film's release and run at the Loew's Theatre in Hollywood. Some of the pieces have come loose from the page, but appears to be complete. **$200 – $300**



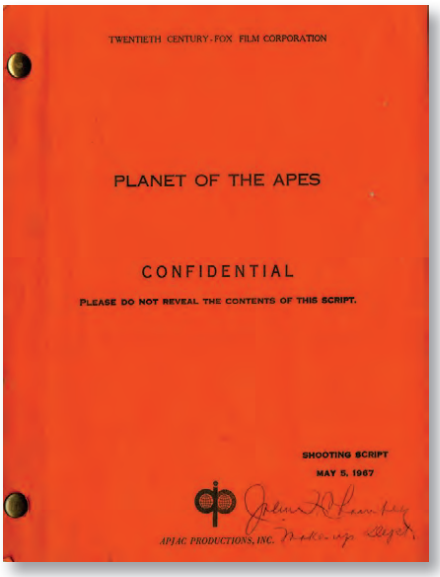
**784. Collection of John Chambers *Planet of the Apes* photographs.** (TCF, 1968) Collection of (13) gelatin silver semi-gloss borderless 11 in. x 14 in. photographs featuring the principal cast members in scenes from the film. With handwritten catalog numbers in pencil and tape removal remnants on the verso, one with production notations in ink. In addition, five (5) oversize 11 in. x 14 in. prints framed, featuring Roddy McDowall "Cornelius," Kim Hunter "Zira," and Maurice Evans "Zaius." Four are handwritten *"Property of John Chambers"* in his hand on the verso. Fine; with handling. **$300 – $500**




**785. John Chambers set of *Planet of the Apes* trading cards.** John Chambers' personal set of 40 *Planet of the Apes* trading cards featuring all the significant scenes from the film with descriptive captions. Cards measure 2 ½ in. x 3 ½ in. and are mounted on 8 ½ in. x 11 in. album leaves and housed in a red 3-ring binder with typed labels on the spine and front cover. **$200 – $300**




**786. John Chambers' personal *Planet of the Apes* production binder with make-up department production notes, call sheets and *Beneath the Planet of the Apes* script.** (TCF, 1968 and 1970) John Chambers' personal attaché full of all manner of production work sheets for makeup, call sheets, schedules for appliance production, handwritten lists of how many appliances were required for each character/actor with breakdowns for gorillas, chimpanzees and orangutans, recipe mix for making small guns from latex, detailed makeup sheets for Linda Harrison's character "Nova," shooting script revision pages and many other documents. Approximately 250+ individual pieces, many with extensive handwritten notations in Chambers' hand. Includes Chambers' personal *Beneath the Planet of the Apes* rainbow final shooting script handwritten, *"John Chambers Make-Up Dept."* **$600 – $800**




**787. *Planet of the Apes* John Chambers signed make-up department script.** (TCF, 1968) John Chambers' personal complete Shooting Script, dated May 5, 1967, with rainbow colored revision pages dated to June 9. Brad bound with original Studio stiff paper covers. Signed at the lower right cover in blue ink, *"John Chambers, Make-up Dept."* Inserted is a work sheet for various chimpanzee appliances needing repair annotated in Chambers' hand. **$1,000 – $1,500**



**788. Group of *Planet of the Apes* franchise scripts.** Collection of John Chambers' personal scripts from the *Planet of the Apes* franchise including: *Beneath the Planet of the Apes* Revised Screenplay, *Escape from the Planet of the Apes* Final Screenplay and a First Draft of its working title, *The Secret of the Planet of the Apes*, pair of *The Battle for the Planet of the Apes* screenplays (First Draft and Revised), and *Planet of the Apes: The Gladiators*. All but one are rainbow scripts with revision pages, three are signed on the covers by Chambers, and some feature extensive handwritten notations by Chambers throughout. **$400 – $600**



**789. John Chambers applying make-up for *Planet of the Apes* and 35mm make-up test for 1967.** Collection of unique photographs of John Chambers making and applying make-up and appliances from *Planet of the Apes*. They range from 8 in. x 10 in. to 10 ½ in. x 13 ½ in. and mounted on illustration board likely for exhibition. Includes a 35mm Panavision print of original 1967 extras and make-up test for *Planet of the Apes*. The film canister lid bears a handwritten notation by Chambers, *"of original extras on first tests, on Panavision film elongated subjects, only one of its kind do not give away! J.C."* **$600 – $800**





**790. Pair of John Chambers Mutant concept sculpts for *Beneath the Planet of the Apes*.** (TCF, 1970) Pair of John Chambers Mutant concept sculpts for *Beneath the Planet of the Apes.* Each concept is hand-sculpted in clay and completely hand-painted and detailed with small hairpiece applied on scalp. One sculpt is applied on a cast fiberglass bust; the other on a plaster head with steel base. Both measure approx. 13 in. tall. A piece of sculpting clay has come off the chin of the plaster face; otherwise, remarkable condition. **$1,500 – $2,000**



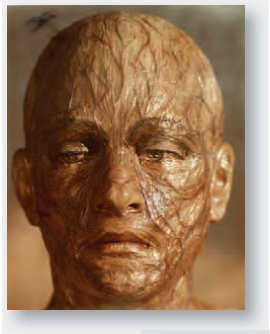


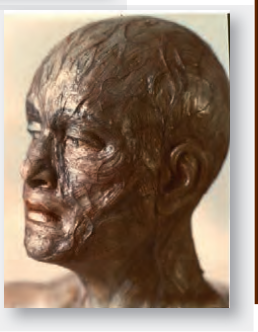
**791. Background mutant female latex mask, labeled "Dina" from *Beneath the Planet of the Apes*.** (TCF, 1970) Mutant mask of foam latex completely hand-painted and detailed to resemble exposed musculature. Marked internally "Dina." The mask is split at the rear to allow fitment to the actor's head. Foam latex remains very supple and exhibits a 4 in. split along the right neck; otherwise, remarkable condition. **$800 – $1,200**

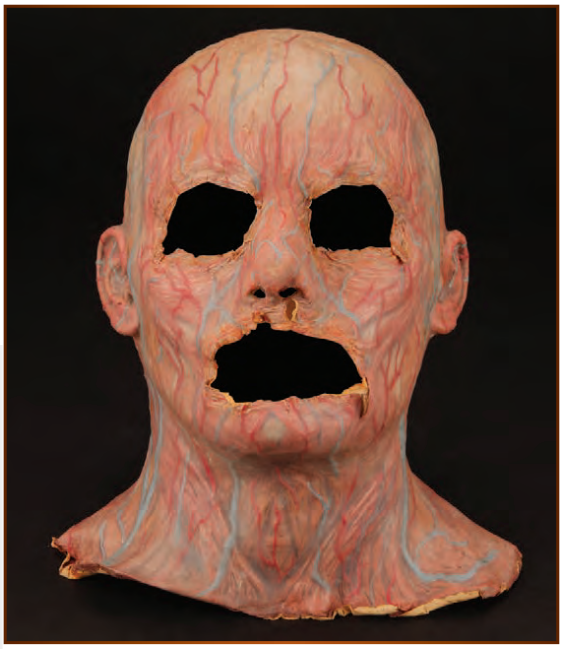




**792. Kim Hunter "Zira" head study display.** Study display head of Kim Hunter as "Zira" in *Planet of the Apes*. It features Chambers' distinctive foam latex facial appliances completely hand-painted and detailed with painted eyes, hand-punched hair and eyelashes. The bust is wrapped in brown cloth and makes for an impressive display piece measuring 16 ½ in. tall x 17 in. wide at shoulders. Housed in a custom display case ordered specifically for the piece by John Chambers so that it could be shown at exhibitions (exhibits a repaired crack in the Plexi). **$3,000 – $5,000**









**793. Natalie Trundy "Albina" mutant mask from *Beneath the Planet of the Apes*.** (TCF, 1970) Natalie Trundy "Albina's" mutant mask of foam latex completely hand-painted and detailed to resemble exposed musculature. Marked internally "Natalie." The mask is split at the rear to allow fitment to the actor's head. The foam latex remains very supple exhibiting only slight cracking at the sides of the mouth, nose and eyes; otherwise, remarkable condition. Includes 13 make-up department test Polaroids of mutant bust and 8 in. x 10 in. still of Natalie Trundy and Victor Buono from the film. **$3,000 – $5,000**




**794. John Chambers three personal make-up cases, one with calipers for mold-making, one for hair application, one for make-up.** These three cases represent John Chambers' personal tools of his trade: individual cases for mold-making, hair application and make-up. The mold-making case is a red tool box with drawers that are filled with an assortment of files, picks, serrated and flat metal scrapers, a wooden shaping tool, chisel, several aluminum calipers, brushes, dremel tips and two business card holders filled with dozens of cards, many with handwritten notations by Chambers. The hair application case is wood and features a variety of hair bundles in different shades, a hair-blending comb, numerous needlenose pliers, scissors, combs, gel and hairpiece adhesive. Inside the lid he has handwritten, *"John Chambers, Make-Up Artist, Hollywood, Calif."* and many of the implements are engraved with Chambers' initials "J.C." The make-up case is a trove of brushes, combs, eyeliner and eyeshadow pencils, rouge, mascara, pomade, greying dyes, all shades of pancake make-up, bobby pins, barrettes, and other accouterments needed to transform his subjects into not only fantastic creatures, but also making the stars even more beautiful. It bears a "Chambers" appliance logo on the lid, likely salvaged from an old stove and used as a decorative element. This incredible collection is in Excellent condition, very well cared for and organized and appears exactly as John left it on his last project with everything in its proper place. Most implements are either handwritten with his intials or engraved to identify ownership on various jobs. Cases vary in sizes from 14 x 8 x 12 in. to 20 x 11 x 9 in. A fascinating glimpse into this legendary artist's working tools and represents a unique opportunity of acquisition. **$12,000 – $15,000**





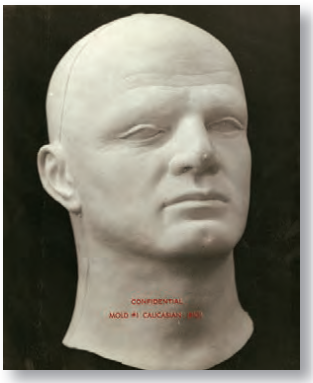
**795. Screen-used cover mask and Mutant disguise mask from *Beneath the Planet of the Apes*.** (TCF, 1970) A screen-used cover mask marked "Doug," a production painted "Doug" minus the eyebrows. Also includes four unused production "Dina" Mutant masks and a screen-used female Mutant cowl. **$600 – $800**








**796. Group of 15+ foam latex prosthetic noses from George C. Scott from *Patton*.** (TCF, 1970) Collection of 15 foam latex prosthetic nose appliances worn by George C. Scott in his Academy Award-winning role as controversial general, George S. Patton. Includes 30+ continuity test shots, ranging from 3 ¼ in. x 4 ¼ in. to 8 in. x 10 in., of Scott in black and white and color, as well as other cast members. Some photos exhibit curling. Foam latex remains supple and in Excellent condition. **$400 – $600**










**797. John Chambers CIA "identity transformation" field kit.** Very few people know of John Chambers' connection with the Central Intelligence Agency. Very little is published about it, but what has been de-classified is the subject of a major film release in 2012 concerning the true story of John Chambers' (played by John Goodman) involvement in helping a group of Americans escape from Iran during the Iran Hostage Crisis in 1980. In the 1960s Chambers was recruited by the Technical Services Division of the CIA, responsible for providing supporting gadgets, disguises, forgeries, weapons, etc. for the agency. This is the "identity transformation" field kit John Chambers designed for the CIA. The lockable black "Monarch" hard plastic briefcase, measuring approx. 18 in. x 13 in. x 5 in., opens to reveal an illuminating makeup mirror affixed to the lid wired to a large battery pack rechargeable via a cigarette lighter adapter. Beside the mirror are elastic straps holding five makeup brushes and a clear tube with wax stick and a clear box with hinged lid. The bottom of the case has vacuum-formed sections to hold various glass containers for makeup application and a large box with hinged lid holding two smaller boxes: one marked "Eye-brows Chinese Muff" and the other "Sideburns," both with hair appliances within. Also present are four circular Max Factor Pan-Cake makeup containers of varying skin tones. A circular sticker on top of the case reads, "The Sentinel Corporation / If this item is unclaimed please phone toll free (800)421-0671 (in Calif. (213)277-6100 collect) Attention!! Key tag no. 70560." Included is a three-ring binder with gilt lettering reading, "CONFIDENTIAL" on the top and bottom of both the front and back covers. The cover reads, "Latex Overhead Masks". The album contains 29 pages, each featuring a 7 ¾ in. x 9 ½ in. black & white photograph of a latex overhead mask with an embossed stamp reading, "CONFIDENTIAL" with the mold number and ethnicity of the mask being depicted, such as "Caucasian (Big)", "Oriental/Caucasian", Caucasian/Mongoloid", "Negroid/Caucasian/Oriental", "Caucasian/Negroid", "Oriental/Negroid", "Oriental", "Negroid", etc. A fascinating glimpse where Hollywood meets reality in the mysterious CIA underworld. **$2,000 – $3,000**






**798. Pair of snake metamorphosis masks from *Sssssss*.** (Universal, 1973) Pair of foam latex metamorphosis masks made by John Chambers for Dirk Benedict's character "David Blake" for the cult horror film *Sssssss*. The masks are hand-painted and detailed in flesh tones and feature a preliminary transformation and a more pronounced snake-like mask with exaggerated scales. The foam latex remains very supple, one mounted on a plaster bust for display. **$300 – $500**

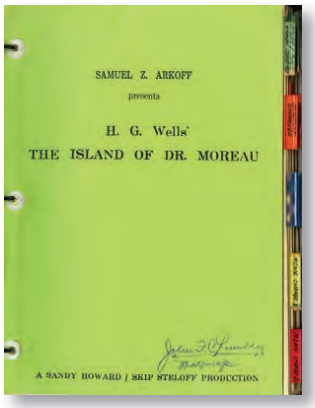




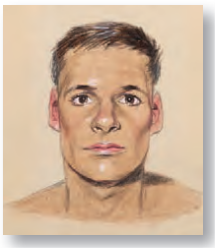
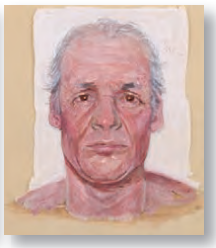
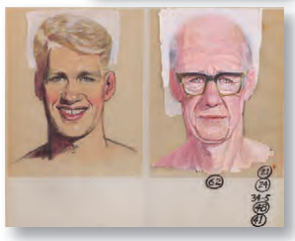
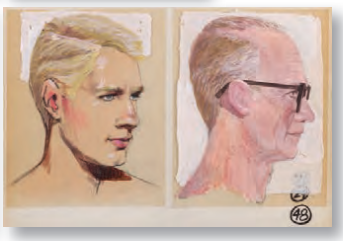
**799. *Island of Dr. Moreau* masks and appliances.** (MGM, 1977) Collection of masks and appliances from *The Island of Dr. Moreau*. The pieces include a pair of masks for the Bull man and Lynx man, a Ram man test head in self-skinning polyfoam, three pair of hard rubber hybrid creature feet with applied hair, a pair of hybrid creature facial appliances, and three pair of gloves/cloven hoof hands. Foam latex remains very supple and exhibits only minor cracking at eyes and mouths; otherwise, condition is remarkable. **$2,000 – $3,000**






**800. John Chambers production bible for *Island of Dr. Moreau*.** (MGM, 1977) John Chambers' personal production bible with make-up supply lists and budget sheets, appliance application instruction sheets, and pre-production memos. Includes Chambers' personal script with 70+ color make-up continuity Polaroids pasted throughout, two additional scripts, one tabbed for make-up direction, as well as 30+ color and b&w make-up photos of the elaborate appliances used on the actors. In addition an original film program. **$400 – $600**

**801. John Chambers old age overlay artwork from *Slaughterhouse-Five*.** (Universal, 1972) Three (3) pieces of original conceptual artwork by John Chambers for proposed aging transformations of Michael Sacks "Billy Pilgrim" and Ron Leibman "Paul Lazzaro" from *Slaughterhouse-Five*. Accomplished in pencil and gouache on illustration board with celluloid overlays accomplished in gouache with varying stages of aging, one with notations for year progression. Beautifully rendered artwork and a testament to Chambers' gift for innovative effects. Overall sizes approx. 12 in. x 14 in. **$200 – $300**



**802. Stunt wooden rifle from *Planet of the Apes*.** (TCF, 1968) Stunt wooden rifle of stained wood with painted black barrel, metal faux bolt action breech on the top and webbed nylon carrying strap. Measures 35 in. long and exhibits light scuffs and scratches. **$400 – $600**







**803 Guards tunic from *Beneath the Planet of the Apes*.** (TCF, 1970) This Guard tunic worn by an underground dwelling mutant sentry is 1 of only 4 such costumes made for the first sequel to *Planet of the Apes*, which posits a society of radiation scarred atomic bomb worshiping humans living beneath the rubble of New York City. Beige tunic with thick padded vertical and horizontal piping on the torso and down the arms, yellow insert, zipper and snap closure at the front. Stamped inside "W.C.C. #25." A few light marks; otherwise, very near as screen-used. **$2,000 – $3,000**





**804. Hero working gorilla rifle from *Beneath the Planet of the Apes*.** (TCF, 1970) This rifle is constructed of two aluminum shells with leather strap, and is the only known example of this rifle with the working modified World War II carbine still inside, as all of the rifles from this film were cannibalized by gun collectors and the outer shells discarded. The original custom bayonet is attached and functional on the stock of the barrel. This is not just the only complete rifle known to exist, but also the finest example extant. Rendered inoperable, barrel plugged. **$4,000 – $6,000**

A portion of the proceeds from the following 87 lots (Lots 805-891) is being donated to the Michael J. Fox Foundation for Parkinson's Research through Team Fox. The Michael J. Fox Foundation is dedicated to finding a cure for Parkinson's disease through an aggressively funded research agenda and to ensuring the development of improved therapies for those living with Parkinson's today.







**805. Michael J. Fox "Marty McFly" jacket from *Back to the Future*.** (Universal, 1985) Maroon wool zip-front jacket with tan faux leather front and brown satin lining. Worn by Michael J. Fox as "Marty McFly" at Hill Valley High School, in Lou's café and during the thrilling skateboard sequence. Internal American Costume tag handwritten *"1441 M.J. Fox 34."* A signature wardrobe piece from this popular film in fine, screen-worn condition. **$15,000 – $20,000**





**806. Christopher Lloyd "Doc" shirt from *Back to the Future I, II* and *III*.** (Universal, 1985, 1989, 1990) Pale yellow long sleeve shirt with red and black "squiggle" lines, black collar with one button closure and ribbed cuffs. Worn by Christopher Lloyd as "Doc" during the clock tower cable preparations during *Back to the Future*, and again when he meets future "Doc" in *II*. Internal American Costume tag handwritten *"1420 Chris Lloyd Quad."* In fine, screen-worn condition.
**$5,000 – $7,000**







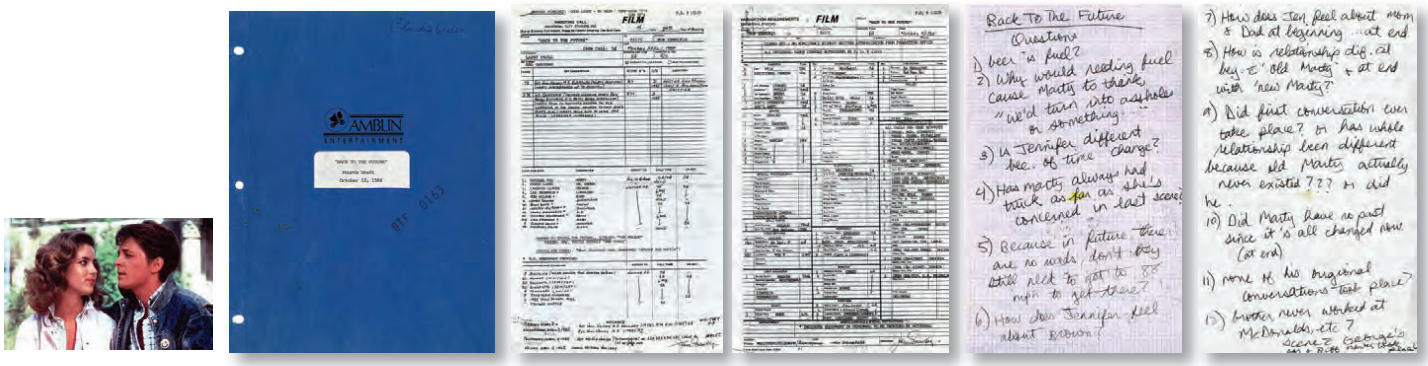
**807. Lea Thompson "Lorraine" 1980s shirt from *Back to the Future*.** (Universal, 1985) White short sleeve shirt with abstract geometric pattern worn by Lea Thompson as "Lorraine McFly" at the end of the film when Marty returns and finds himself in the new and improved 1985. In fine, screen-worn condition. **$2,000 – $3,000**



**808. Crispin Glover "George McFly" corduroy pants from *Back to the Future*.** (Universal, 1985) Dark grey corduroy pants worn by Crispin Glover as "George McFly" during the scene where he introduces himself to Lea Thompson "Lorraine" and tries to ask her out as well as while doing his laundry while talking to Marty. 28 ½ in. inseam. Internal American Costume tag handwritten *"1409 Crispin Glover."* **$2,000 – $3,000**

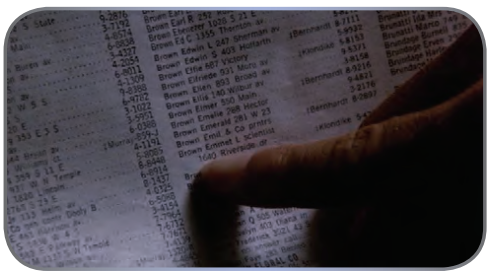


**809. Christopher Lloyd "Doc's" toy Cadillac from *Back to the Future*.** (Universal, 1985) This is the screen-used toy Cadillac used by Christopher Lloyd "Doc Brown" in one of the most memorable sequences in the film. To demonstrate his theory on how to send "Marty" back to the future, he builds a scale model of downtown Hill Valley and this toy Cadillac to represent the DeLorean time machine. This wind-up toy is let go by "Marty," travels a short distance and then hits the live electric wire symbolizing the lightning channeled into the Flux Capacitor. The result was a small explosion and this car bursting into flames then driving off the table into the pile of rags. The toy car retains the special effects wadding that was ignited and exhibits some burn damage caused during the sequence but remains in Very good condition. Without question one of the most recognizable props from the entire trilogy. **$5,000 – $7,000**




**810. Claudia Wells "Jennifer Parker" original on-set script for *Back to the Future* with extensive personal notes, call sheets, and ephemera.** (Universal, 1985) This is the only *Back to the Future* principal character's personally used and annotated original script we are aware of ever coming to auction. Original Amblin numbered 0163 fourth draft script, dated 10/12/1984, with rainbow correction pages dated through 3/29/1985. Two hand-written question sheets in longhand by Wells for writer/ producer Bob Gale on character background and plot point development. Several call sheets which include filming location details. Original LA Times Calendar tear-sheet of film's release. Miss Wells' "sides" are separated out in front with numerous pen and pencil notations, as she took them over the course of filming to her acting coach for advice. All of this first-generation material is still housed in the black 3-ring binder labeled by the production "Claudia Wells "Back To The Future"" given to her at the time for script protection and ease of page changes. The entire contents has lain exactly as seen here in storage since 1985. Part of the proceeds from this sale will be divided between Michael J. Fox's charity "Team Fox", and the one Miss Wells is instrumentally involved in, "Kids in the Spotlight", helping inner-city and foster kids write and star in their own short films. They can be reached at www.kidsinthespotlight.org **$4,000 – $6,000**





**811. Torn phonebook page from *Back to the Future*.** (Universal, 1985) Prop torn phonebook page with Christopher Lloyd "Dr. Emmett Brown" printed as "Brown Emmet L scientist 1640 Riverside dr Klonkide 5-4385." Visible in the scene where Michael J. Fox "Marty McFly" rips it from the phone booth in Lou's café. Exhibits slight toning; otherwise, Fine condition. **$400 – $600**



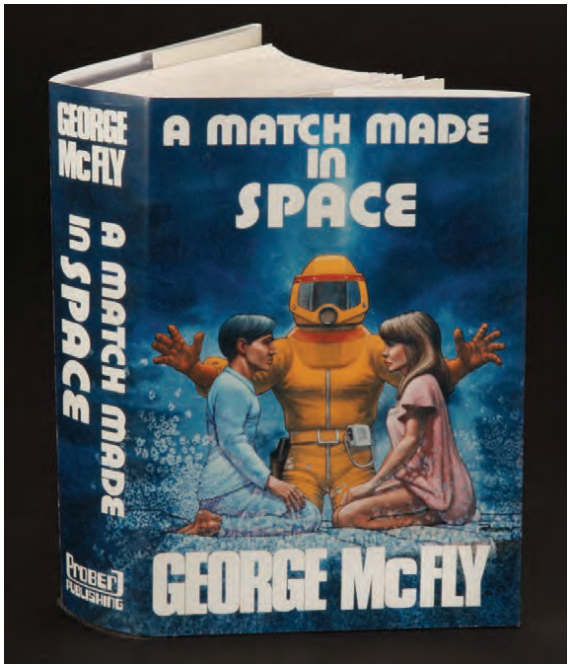






**812. Hill Valley Telegraph "Eisenhower vetoes Senate Bill" from *Back to the Future*.** (Universal, 1985) 4-page prop Hill Valley Telegraph newspaper dated Saturday, November 5, 1955 with headline "Eisenhower Vetoes Senate Bill" and full page 1955 Statler Motors advertisement on the last page. This newspaper was picked out of a Courtyard Square trashcan by Michael J. Fox as "Marty McFly," confirming that he traveled back in time. Exhibits toning; otherwise, Fine condition. **$1,000 – $2,000**




**813. Dust jacket for Crispin Glover "George McFly's" novel *A Match Made in Space* from *Back to the Future*.** (Universal, 1985) When Marty returns to the altered future, Lorraine unpacks the box containing George's new novel, *A Match Made in Space*. This dust jacket features a "Probert Publishing" printed spine panel, and front panel with signature "Alien" wearing a Hazmat suit and Walkman on the belt, as well as printed front and rear flaps. Cover design by Andrew Probert, production illustrator for *BttF*. The rear panel does not have George McFly pictured since this was added on-set because the final look of 1980s George was not decided until after the jacket was printed. The jacket was placed over a regular published book and used as a prop. The book underneath is *The Oxford Companion to English Literature*, Fifth Edition, and is added for display only. **$800 – $1,000**



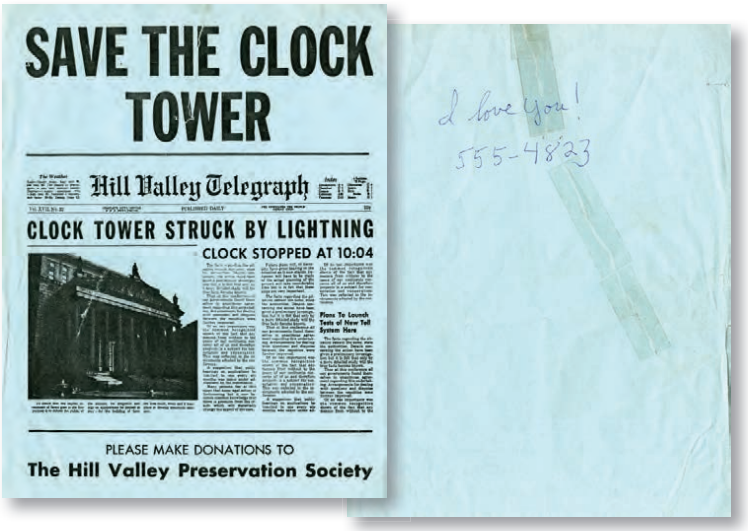




**814. "Tales from Space" comic book from *Back to the Future*.** (Universal, 1985) Prop "Tales from Space" comic book featuring the "Space Zombies from Pluto" cover story with gullwing spacecraft and Hazmat suited alien and Daisy Air Rifle advertisement on the back cover. Shown by the boy to his father when Michael J. Fox "Marty" crash lands the DeLorean in the barn. Cover design by Andrew Probert, production illustrator for *BttF*. Exhibits a vertical crease as seen on-screen; otherwise, Fine condition. **$2,000 – $3,000**




**815. Nylon Nike crew jacket from *Back to the Future*.** (Universal, 1985) Rare Nike nylon windbreaker crew jacket with zip front closure. Produced before Nike had a much larger role in the sequel, *Back to the Future II*. Embroidered with the Nike swoosh on the front and *Back to the Future* logo on the back. Men's size Large. Excellent condition. **$300 – $500**






**816. "Save the Clocktower" circular from early production of *Back to the Future* starring Eric Stoltz as "Marty McFly".** (Universal, 1985) 8 ½ in. x 11 in. pale blue "Save the Clock Tower" broadside handbill given to Marty in Hill Valley town square. This is the rare flier from the footage starring Eric Stoltz as "Marty McFly." Stoltz was originally cast in the role when Michael J. Fox declined due to his shooting schedule of *Family Ties*. The verso bears Marty's girlfriend, Jennifer's, handwritten ink notation and telephone number, *"I love you! 555-4823."* The footage from this version is seen in the Blu-ray DVD extras. Exhibits creasing and wear, with 8 in. diagonal tear repaired on the verso with scotch tape, not clearly visible on recto. **$800 – $1,200**




**817. Blue crew t-shirt from *Back to the Future*.** (Universal, 1985) Pale blue crew t-shirt printed with the *Back to the Future* logo on the front and the word "Back" on the back of the shirt. Men's size Large 42-44. Appears to have been laundered once or twice; otherwise, Excellent condition. **$200 – $300**



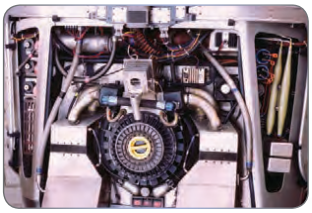




**818. Christopher Lloyd "Doc's" jumper cable and clamp from *Back to the Future*.** (Universal, 1985) Length of jumper cable with attached metal clamp used by Christopher Lloyd as "Doc Brown" in his scale model experiment to harness the lightning bolt from the clock tower to send Marty back to the future. Measures approx. 36 in. long. **$300 – $500**




**819. Yellow chairbacks (4) from *Back to the Future* one signed by Bob Gale.** (Universal, 1985) Four yellow vinyl chairbacks for Frank Marshall (executive producer), Kathleen Kennedy (executive producer), Robert Zemeckis (director) and Bob Gale (producer and co-writer). Gale's chairback is inscribed *"Best wishes for the Future! Bob Gale 11-11-10."* Exhibit slight wear from production use. **$400 – $600**







**820. DeLorean time machine part from *Back to the Future*.** (Universal, 1985) Engine bay part from the DeLorean time machine that was scavenged from a surplus house. Constructed from aluminum and consisting of a base with spring-loaded upper unit. Measures 6 in. square x 4 in. tall. Exhibits some paint chipping. **$800 – $1,000**






**821. Hill Valley Police 1955 patch from *Back to the Future*.** (Universal, 1985) Hill Valley Police Dept. patch from the 1955 sequences. The police wear only one patch on the uniform shoulder. Exhibits thread remnants from being removed from shirt. Measures 4 ½ in. x 3 ¼ in. **$200 – $300**







**823. *Back to the Future* pre-production letterhead and production letterhead envelopes.** (Universal, 1985) *Back to the Future* pre-production letterhead stationery (2) and envelopes (2) printed with the trademark *BttF* logo in blue and red. Features an early *BttF* logo designe and used by the production company for various correspondence. Excellent unused condition. **$100 – $200**


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PAY TO THE ORDER OF BIFF TANNEN $1,182,000.00

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1,182,000 DOLS 00 CTS DOLLARS

City Trust and Savings Bank
MAIN BRANCH
CORNER THIRD AND MAIN

FOR

Jim Matthews

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**822. Thomas F. Wilson "Biff Tannen" oversized check from *Back to the Future II*.** (Universal, 1985) Oversize check for $1,182,000 made out to Biff Tannen from Valley Racing Association. Thomas F. Wilson "Biff" is seen holding this check above his head in the highlight reel shown on the TV monitor playing outside of the Biff Tannen Museum. Measures 8 ½ in. x 22 ¾ in. on 4-ply cardboard. Upper right corner gently bumped; otherwise, Fine condition. **$2,000 – $3,000**













**824. Pair of ILM visual effects photographs of Marty's siblings disappearing from *Back to the Future*, pair of Drew Struzan marketing posters from *Back to the Future*, and original production photograph of Michael J. Fox with stuntmen from *Back to the Future II*.** (Universal, 1985 and 1989) One 3 ½ x 5 in. and one 11 x 14 ½ in. visual effects photographs created by ILM. These photographs were the original design for the sequence showing Marty with his brother and sister who start disappearing in stages while Marty's on stage playing guitar during the Enchantment Under the Sea dance. The oversize shows Marty by himself, the smaller photo he's flanked by his siblings. ILM created a number of large format versions of these photos with the three characters in various states of transparency. Ultimately unused as they went with the three standing in front of a wishing well. Includes a pair of 11 x 14 in. *BttF* marketing poster designs by Drew Struzan and an 8 x 10 in. b&w production photograph of Michael J. Fox standing with his stunt doubles in *BttF II*. **$400 – $600**



**825. Thomas F. Wilson "Biff" shirt from *Back to the Future II* and Back to the Future: The Ride.** (Universal, 1989) Vintage Batik-style short-sleeve button-front shirt worn by Thomas F. Wilson as "Biff Tannen" in *Back to the Future II*. Worn when he tells Lorraine that he'll be her husband one day and also when future "Biff" gives him the Sports Almanac. Also worn in Back to the Future: The Ride when some underarm damage occured during filming. Exhibits discrete repair under both arms; otherwise, Fine, screen-worn condition. **$3,000 – $5,000**






**826. Casey Siemaszko "3-D" glasses from *Back to the Future*.** (Universal, 1985) Trademark 3-D glasses of white cardboard worn by Casey Siemaszko as one of Biff's henchmen in *Back to the Future*. Fine condition. **$200 – $300**







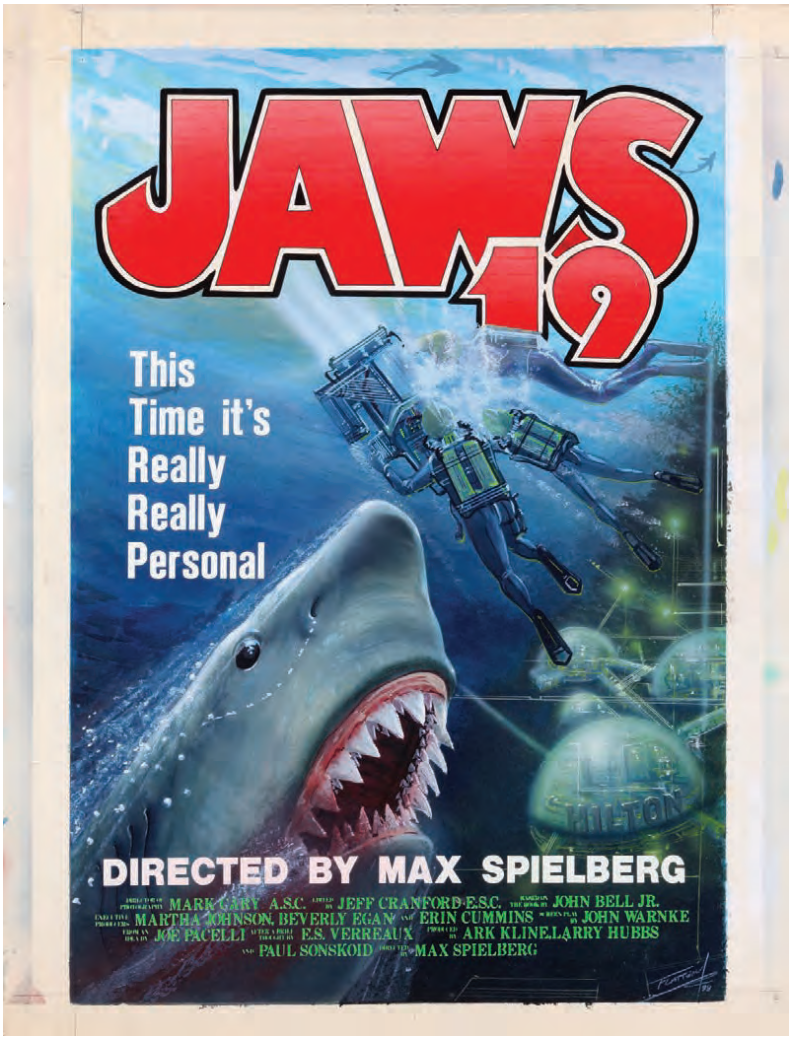



**827. Thomas F. Wilson "Biff" jacket from *Back to the Future II*.** (Universal, 1989) Grey wool zip-front jacket with black ribbed cuffs, neckline, rear waistline and pale green satin lining. Worn by Thomas F. Wilson as "Biff Tannen" in Lou's café, during the thrilling skateboard sequence and later outside the Enchantment Under the Sea dance. Faint pinkish stain at the upper right chest, one pulled stitch at the top of the right shoulder; otherwise, fine, screen-worn condition. **$4,000 – $6,000**

**829. "Blast from the Past" hologram bag from *Back to the Future II*.** (Universal, 1989) Shiny silver hologram "Blast from the Past" antique store bag used by Marty to carry the Grays Sports Almanac from the store and subsequently picked out of the trash by Biff after Doc throws it away. Features a distinctive holograpm pattern and printed with the store logo in black on both sides. It measures 9 in. x 15 in. **$2,000 – $3,000**




**828. "Jaws 19" original screen-used artwork from *Back to the Future II*.** (Universal, 1989) Original screen-used artwork by Tim Flattery, who also designed the custom futuristic vehicles from *BttF 2*, and featuring a poster design for *Jaws 19* from *Back to the Future II* accomplished in tempera, acrylic and airbrush with director credit and tagline in vinyl letters. This original artwork hung outside the Holomax theater next to the door. An inside joke shows the director as Max Spielberg, son of Steven Spielberg. Also featured on the back cover of the Japanese exhibition book. Artwork measures 18 in. x 26 in. on 22 in. x 28 ¾ in. illustration board. Signed by the artist *"Flattery '88"* at the lower right. **$8,000 – $10,000**











**830. "Blast from the Past" store receipt and carbon from *Back to the Future II*.** (Universal, 1989) Clear blue plastic "Blast from the Past" store receipt for the Grays Almanac purchase in *Back to the Future II* with a yellow "carbon" copy of the receipt (not seen on screen). Measures 2 ¾ in. x 4 ¾ in. **$800 – $1,000**




**833. Slurpee cup from *Back to the Future II*.** (Universal, 1989) When Michael J. Fox "Marty McFly" returns the pink Mattel hoverboard after running from Griff and his gang, one of the little girls is holding this futuristic Slurpee cup. Constructed of vaccum formed plastic, the cup features an integral glass spiral straw that is exposed on one side and graphic "SLURPEE" decals applied on both the front and the rear. Measures 8 ½ in. tall to the top of the straw. The portion of the glass straw above the rim has been replaced with new glass. Exhibits a few light scuffs. **$500 – $700**




**831. Biff Co. Enterprises sticker from *Back to the Future II*.** (Universal, 1989) Large Biff Co. Enterprises emblem sticker printed in black and gold featuring an image of Biff Tannen. Measures 10 ½ in. x 13 in. with a peel-off back. Made for the production but ultimately not used and thus in Excellent condition. **$200 – $300**













**832. Hill Valley Telegraph "Biff Wins Again" from *Back to the Future II*.** (Universal, 1989) 4-page prop Hill Valley Telegraph newspaper with headline "Biff Wins Again." This newspaper appears on the TV monitor in front of the Biff Tannen Museum as Marty watches a minute long promo that explains Biff's history in the alternate 1985. Exhibits toning; otherwise, Fine condition. **$400 – $600**

**834. Hill Valey Telegraph "Luckiest Man on Earth" from *Back to the Futurel II*.** (Universal, 1989) 4-page prop Hill Valley Telegraph newspaper with headline "Biff Tannen – Luckiest Man On Earth." This newspaper appears on the TV monitor in front of the Biff Tannen Museum as Marty watches a minute long promo that explains Biff's history in the alternate 1985. Exhibits toning; otherwise, Fine condition. **$400 – $600**







**835. Hill Valley Telegraph "Emmett Brown Committed" from *Back to the Future II.*** Universal, 1989) 4-page prop Hill Valley Telegraph newspaper dated Saturday, May 23, 1983 with headline "Emmett Brown Committed – Crackpot Inventor Declared Legally Insane." As the events in the alternate 1985 were altered, this headline morphs into the "Emmett Brown Commended" headline. Exhibits toning; otherwise, Fine condition. **$400 – $600**




**836. Hill Valley Telegraph "Emmett Brown Commended" from *Back to the Future II.*** (Universal, 1989) 4-page prop Hill Valley Telegraph newspaper dated Saturday, May 23, 1983 with headline "Emmett Brown Commended – Local Inventor Receives Civic Award." As the events in the alternate 1985 were altered, this headline appears after being morphed from the "Emmett Brown Committed" headline. One of the men pictured with Emmett Brown is one of the film's makeup artists. Exhibits toning; otherwise, Fine condition. **$400 – $600**







**838. Prop future USA Today newspaper "Gang Jailed" headline from *Back to the Future II.*** (Universal, 1989) Prop Hill Valley Edition USA Today newspaper, for Thursday, October 22, 2015, printed on the front and back, used by ILM to create the visual effects shots in which one headline dissolved into another. This newspaper features a picture of Griff Tannen being arrested and reads: "Gang Jailed: Hoverboard Rampage Destroys Courthouse." Exhibits toning; otherwise, Fine condition. **$400 – $600**





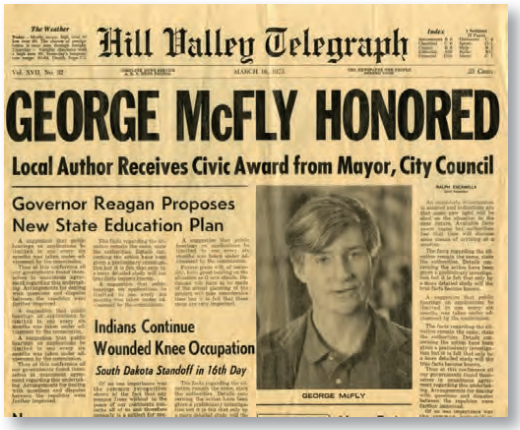

**839. USA Today "Youth Jailed" from *Back to the Future II.*** (Universal, 1989) Prop Hill Valley Edition USA Today newspaper, for Thursday, October 22, 2015, printed on the front and back, used by ILM to create the visual effects shots in which one headline dissolved into another. This newspaper features a picture of Marty, Jr. being arrested and reads: "Youth Jailed: Martin McFly Junior Arrested for Theft." Exhibits toning; otherwise, Fine condition. **$400 – $600**













**837. Pair of Hill Valley Telegraph "George McFly Honored/George McFly Murdered" newspapers from *Back to the Future II.*** (Universal, 1989) Pair of prop newspapers from the scene with "Marty" and "Doc Brown" in the library. The "Murdered" headline is visible in the large book in the library. The "Honored" headline newspaper was made for production but is not the same style used in the film. Both exhibit wear at the left edges where they would have been attached. **$400 – $600**



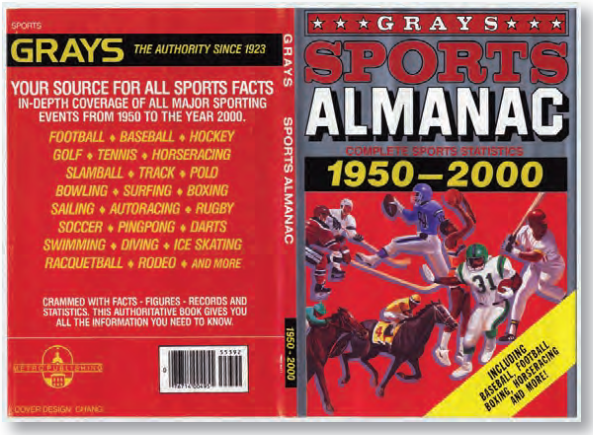

**840. *Oh LáLá* prop magazine from *Back to the Future II*.** (Universal, 1989) Complete 1950s prop nudie magazine as read by Thomas Wilson "Biff Tannen" and Michael J. Fox "Marty McFly." This prop magazine was custom printed for the film. In the movie, Biff seems to be reading the Grays Sports Almanac outside the dance before he gets caught by Principal Strickland. Marty finds the Almanac in Strickland's office, only to realize it's actually the *Oh LáLá* magazine inside the Almanac dust jacket. The magazine has actual 1950s nude photo pages, repeated several times. This is the rare full 28-page version of the prop. Fine condition. **$1,000 – $2,000**



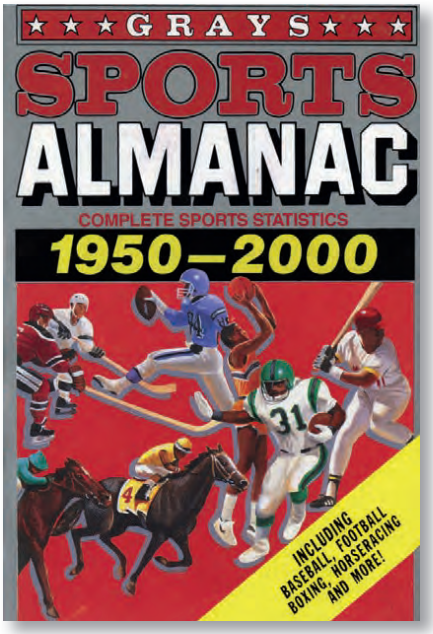



**842. Michael J. Fox "Marty McFly, Sr." future watch from *Back to the Future II*.** (Universal, 1989) Digital watch with metal link wristband and custom decorative "futuristic" design element worn by Michael J. Fox as "Marty McFly, Sr." in *Back to the Future II*. Constructed from a customized Timex Iron Man watch face with attached bracelet ornament and stretchable metal link bracelet. Visible in the scenes in the McFly household. Includes a Plexi display stand. **$2,000 – $3,000**





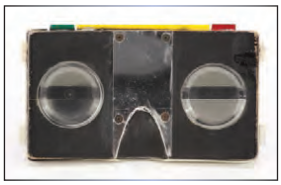

**841. Grays Sports Almanac dust jacket from *Back to the Future II*.** (Universal, 1989) Custom printed paper dust jacket for Grays Sports Almanac 1950-2000. This dust jacket features prominently in the storyline and is seen while Marty is in the antique store purchasing it, then famously wrapped around the *Oh LáLá* nudie magazine that Marty finally tracks down in Principal Strickland's office. Exhibits only slight wear; otherwise, Fine condition. **$1,000 – $2,000**

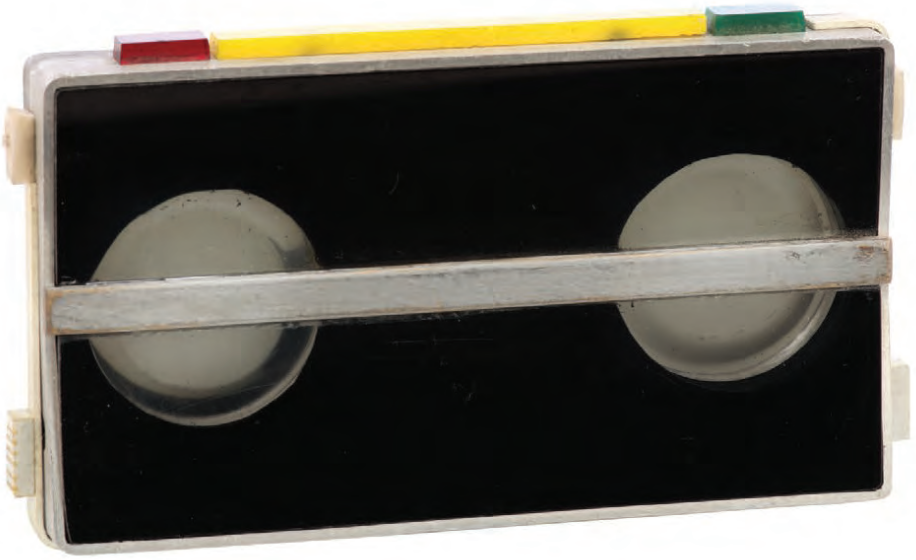





**843. Grays Sports Almanac from *Back to the Future II*.** (Universal, 1989) The key prop device for the film, this is the Grays Sports Almanac that Michael J. Fox "Marty McFly" buys in the Hill Valley antique store in 2015. The printed sports statistics are the same configuration as when old Biff and young Biff are listening to the radio in the garage. Exhibits only a trace of rubbing at the corner tips; otherwise, Excellent condition. **$2,000 – $3,000**







**844. Christopher Lloyd "Doc's" future binoculars from *Back to the Future II*.** (Universal, 1989) Prop futuristic binoculars constructed from Plexiglass, aluminum, plastic and wood. Used by Christopher Lloyd as "Doc Brown" several times during the opening scenes of Back to the Future II when he and Marty arrive in Hill Valley in 2015. Measures 2 ¾ in. x 5 ¾ in. Exhibits slight wear. **$4,000 – $6,000**






**846. Opening Pepsi Perfect bottle from *Back to the Future II*.** (Universal, 1989) When Marty enters Café 80s in 2015, he's barraged with Max Headroom-style automated Reagan and Khomeini servers. After shouting, "All I want is a Pepsi," this futuristic Pepsi Perfect bottle rises out of the countertop dispenser. Also seen later in the McFly household held by Michael J. Fox as "Marlene McFly." This empty bottle is constructed of clear vacuum formed plastic with a blue cap of resin and integral "straw," and applied Pepsi logo decal. It measures 8 ¾ in. tall x 2 ¼ in. diameter. **$2,000 – $3,000**






**845. Diet Pepsi bottle from *Back to the Future II*.** (Universal, 1989) Diet Pepsi prop bottle visible on a table in Café 80s just as Marty enters. Bottle is constructed of wood, painted white with a silver decal stripe at the base and applied Pepsi logo and nutrition decals. Measures 8 ¾ in. x 2 ½ in. in diameter. Excellent condition. **$1,500 – $2,500**



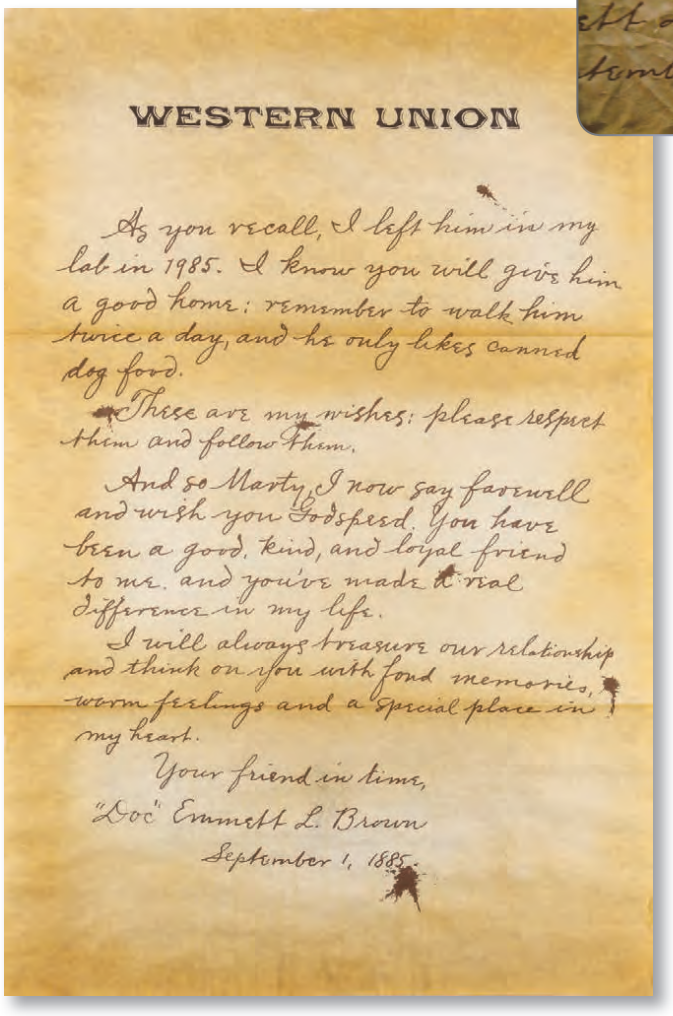


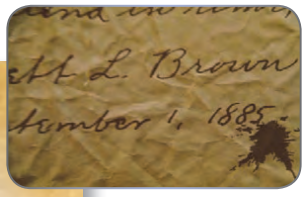

**847. Opening Slice bottle from *Back to the Future II*.** (Universal, 1989) Opening mandarin orange Slice prop bottle visible on the counter in the McFly household during the dinner sequence. Bottle is constructed of cast resin, painted metallic orange with applied logo and nutrition decals. Measures 8 ¾ in. x 2 ½ in. in diameter. Excellent condition. **$1,500 – $2,500**






**848. E Z Sleep device from *Back to the Future II*.** (Universal, 1989) Doc uses this sleep-inducing alpha rhythm generator, or E Z Sleep, device on Jennifer before arriving in 2015 to prevent her from remembering events during time travel. Constructed of cast resin with applied stripe and letter detailing, it features a small spring-loaded trigger at the top end that swings the eyepieces outward. Electronics are present, presumably to illuminate the two eyepiece LEDs, but untested. Measures 7 ½ in. long. **$3,000 – $5,000**



**849. Western Union oversize "Doc" letter to "Marty" from *Back to the Future II*.** (Universal, 1989) Oversize printed letter from "Doc" to "Marty," dated September 1, 1885, on Western Union letterhead used for the inset shots when the courier delivers the letter during the closing sequence of *Back to the Future II*. Measures 23 in. x 34 in. Rolled with two horizontal folds. Exhibits studio distressing and toning to appear aged, mounting removal remnants on verso. **$1,500 – $2,500**






**850. Skyway lane marker from *Back to the Future II*.** (Universal, 1989) This is one of the Skyway lane marker devices that floated in the sky during the flying DeLorean sequences in *Back to the Future II*. Created by ILM model shop and constructed from red aluminum supports, printed "HY 30," with two white lights, a rubber model Bridgestone tire with airbrush detailing topped by a yellow plastic dome. This device was suspended with the two lights at the top and the yellow light at the bottom in the film sequence, but is mounted in reverse on a metal rod armature on a wooden base. The entire piece measures 15 in. tall. Electronics are present for illumination. **$2,000 – $3,000**





**851. Thomas F. Wilson "Biff Tannen" cane from *Back to the Future II*.** (Universal, 1989) This signature cane was used by Thomas F. Wilson as the elderly "Biff Tannen" in many key scenes in the film including when he meets Marty in Café 80s as well as when he steals the DeLorean time machine. Constructed of a wooden shaft, it features a head of a cast brass fist and brass tip. Measures 36 ½ in. long. An iconic and instantly recognizable prop from the film. **$8,000 – $10,000**






**852. Pizza Hut baggie from *Back to the Future II*.** (Universal, 1989) Pizza Hut hydratable pizza baggie. When the 2015 McFly family sit down for dinner in the kitchen, Lorraine "rehydrates" a half pepperoni and half green pepper pizza and serves it up in two seconds. Silver foil bag printed in black and red with the Pizza Hut logo. Measures 5 ¼ in. x 5 ½ in. Excellent condition. Production made, unused. **$100 – $200**





**853. Biff's Pleasure Palace baluster from *Back to the Future II*.** (Universal, 1989) Profile of an exotic dancer baluster which was mounted in the staircase rail and visible when Biff is yelling at Lorraine from the top of the stairs in the alternate 1985 in *Back to the Future II*. Constructed of milled Plexiglass with shiny metallic gold overlay. Measures 27 in. tall x 15 in. wide. Exhibits light scuffing but remains in Fine condition. **$200 – $300**









**856. Mr. Fusion hinged lid from *Back to the Future II*.** (Universal, 1989) This is the base of the Mr. Fusion hinged mounted on the back of the DeLorean time machine. This is the solid version mounted to the rear of the car for the driving sequence when a more robust build quality was required when the DeLorean screeched to a stop in Marty's driveway. A hollow version was made for the close-up shot when Doc throws garbage into the Mr. Fusion. Constructed of solid resin and painted white. **$800 – $1,000**








**854. Thomas F. Wilson "Biff Tannen" alternate 1985 underwear from Jacuzzi from *Back to the Future II*.** (Universal, 1989) Jockey brand size 34 crème colored Nylon briefs worn by Thomas F. Wilson as "Biff Tannen" in the Jacuzzi sequence within his suite in the Pleasure Palace. Biff is watching TV with two girls when Marty pays him a visit. The briefs are inscribed by Wilson along the rear waistband, *"What are you looking at, butthead? Tom Wilson,"* and accompanied by a handwritten letter of authenticity from Thomas F. Wilson, *"Jan, 2001. Yes, I thought you might like this – no, not in that way, but as a rare (thank goodness) costume. This is the only costume that was worn in the Jacuzzi in BTTF 2. Trust me on this one – I was there. Please don't display it on the fireplace or anything. One thing you can say – it's one of a kind. Best wishes, Tom."* **$200 – $300**



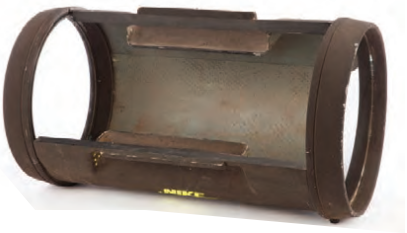





**855. Hill Valley Police emblem from *Back to the Future II*.** (Universal, 1989) Large gold Hill Valley Police magnetic emblem that attached to the Hill Valley police car and the armored troop carrier featuring an image of Biff Tannen's Pleasure Paradise. It exhibits minor wear at the edges from production use. Includes an unused production made emblem sticker. Both measure 14 ½ in. x 15 in. **$300 – $500**

**857. 2015 futuristic pedestrian costume from *Back to the Future II*.** (Universal, 1989) This form-fitting black and white ruffled Spandex mini dress is worn by the girl that Doc sees through his binoculars walking along the sidewalk as Marty, Jr. passes by. Internal Academy Costumes label is handwritten in red ink [faded] "BUF 16." Exhibits slight soiling at the arms. Women's size Small. **$500 – $700**





**858. 2015 Nike Mag footwear container from *Back to the Future II*.** (Universal, 1989) When they arrive in the year 2015, Doc asks Marty to put on clothes similar to Marty Jr. to help him pass for a contemporary teenager. This futuristic cylindrical container housed the Nike Mag self-lacing shoes as well as the resizing jacket and is constructed of resin with clear Plexiglass ends and hinged sides that rotate inward revealing the interior. The whole container is painted matte black with the "NIKE FOOTWEAR" painted in neon yellow. It exhibits light scuffs but remains in excellent condition. Measures 22 in. long x 11 ½ in. in diameter. Certainly one of the most recognizable props from one of the most memorable sequences of the whole trilogy. **$4,000 – $6,000**






**859. Mattel hoverboard from *Back to the Future II*.** (Universal, 1989) Hoverboard constructed of lightweight Styrofoam with applied Mattel graphics and Velcro strips. Screen-used vaccum formed hover pans have been added later on the bottom of the board and an unfinished production-made original footpad has been added for display. The illusion of hovering through the air during this thrilling sequence was achieved with practical effects by rigging harnesses to the actors and "flying" them via cranes and special effects taking care of the rest. Exhibits light scuffs and scratches along the edges. Measures 8 in. wide x 28 ½ in. long. **$6,000 – $8,000**










**860. Thomas F. Wilson "Griff Tannen" hero remote control Pitbull hoverboard from *Back to the Future II*.** (Universal, 1989) This is the hero remote control Pitbull hoverboard used by Thomas F. Wilson as the devilish "Griff Tannen" in the second installment of this classic trilogy. The board is built of solid wood measuring 36 in. long, painted black with red accents and features radio control outrigger rocket nacelles to rotate the rockets from side to side. Made of resin with metal heat shields and three towing straps to pull his gang of delinquents. This is the only remote control Pitbull hoverboard built for the production and is clearly visible in the insert shot with the engines shown in operation. On top at the rear is a round, fully functional ball bearing-mounted footpad that rotates 360 degrees behind the "Pitbull" logo. The starboard side nacelle has been replaced (original partial nacelle is included with the lot) and the motors remain fully operational. Exhibits minor glue repair to resin elements of the rocket nacelles; otherwise, Fine condition. Mounted on a new custom display stand and includes a new wireless remote controller. Illustrated in the Japanese Exhibition catalog with the broken nacelle. A fantastic prop from Marty's key nemesis in this memorable trilogy. **$15,000 – $20,000**










**861. Prop Biff's SFX "transformation" matchbooks from *Back to the Future II*.** (Universal, 1989) Due to his acquisition of the Sports Almanac in the past, Biff changes history and ends up running the luxury Biff's Pleasure Palace, instead of Biff's Auto Detailing shop. Marty goes back in time and uses a match from the Pleasure Palace matchbook to destroy the Almanac, thereby changing the future timeline. The Words "Pleasure Palace" transform to "Auto Detailing." The words on the three matchbooks show a progression from one company to the other. All three have the "Biff's" logo type on the front. **$500 – $700**





**862. Darlene Vogel "Spike" leotard from *Back to the Future II*.** (Universal, 1989) White Spandex leotard with black triangular geometric print and wire mesh tubing that coils around the arms and over the neckline. Worn by Darlene Vogel as, "Spike," one of "Griff's" gang members. Exhibits slight soiling; otherwise, Fine condition. Approximately a women's size small. **$1,500 – $2,000**



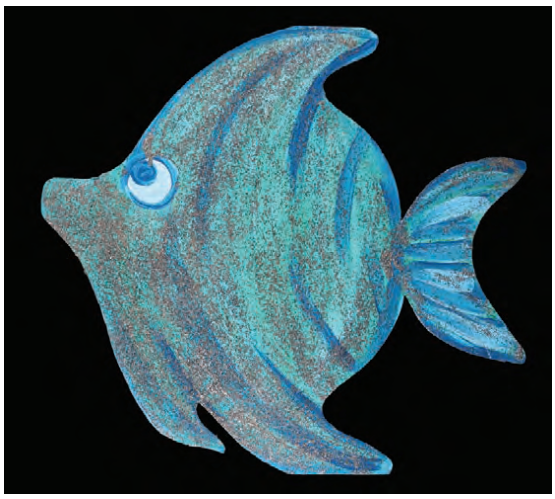
**864. Elizabeth Shue "Old Jennifer" jacket *Back to the Future II*.** (Universal, 1989) Burgundy short jacket with raised quilted disc pattern worn by Elizabeth Shue as "Old Jennifer Parker" when she encounters "Young Jennifer" in the 2015 future storyline. Internal Bill Hargate Costumes label typewritten "OLD JENNIFER YR 2015 ELIZABETH SHUE." Excellent screen-worn condition. **$800 – $1,000**



**863. Decorative sea creatures from the Enchantment Under the Sea dance in *Back to the Future II*.** (Universal, 1989) Three decorative hangings: a fish, a seahorse and a sea creature that were part of the set dressing around the dance floor during the Enchantment Under the Sea dance. Hand painted on foam core boards and sprinkled with glitter. The creatures measure approx. 36 in. long x 20 in. wide. Exhibit some slight stress creases near fins and tails but remain in excellent condition. **$1,500 – $2,500**












**865. The most recognized film car of all time! The DeLorean Time Machine driven by Michael J. Fox as "Marty McFly" in *Back to the Future III*.** (Universal, 1990) This is one of seven DeLoreans used on-screen in the *Back to the Future* trilogy. This particular car was used in the third movie for the 1955 drive-in movie scene when Michael J. Fox drives it into the past and lands in 1885 to find Doc. Of the seven DeLoreans, only three have survived since filming, and this is one of those three - the only one in private hands. The others are still owned by Universal Studios, and usually on display at the theme parks.

This particular car is one of two that were completely built for off road use. The DeLorean chassis was removed from the front and rear and replaced with high performance sand rail sections and suspension. The DeLorean engine and transaxle were replaced with a high performance VW engine and transaxle. The entire car had a custom roll cage built from the suspension up and into the interior. As well, the car was outfitted with a special electric brake device with a switch on the dash, allowing the front brakes to be held while the clutch was dropped so the rear tires would spin on screen.

After filming completed, the car sat on the backlot at Universal Studios Hollywood for about 14 years, with a short time on display at the Petersen Auto Museum in Los Angeles. In 2003 it was sold to a private party who then restored it to the condition as seen during the movie. During the restoration process, pieces that were removed from the car over time were replaced to bring the car back to its original filming appearance.

The car drives, however it is not street legal, as when the car was created for the movie they removed the electrical system for the brake lights, headlights, etc. Comes with a Universal Studios certificate of authenticity and an original signed Bill of Sale with the Vehicle Identification Number. **$400,000 – $600,000**



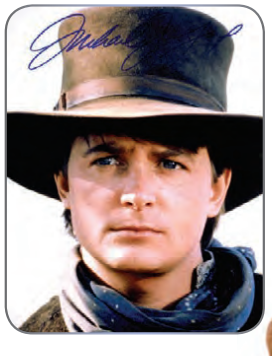














**866. Michael J. Fox "Marty McFly" "Clint Eastwood" hat from *Back to the Future III*.** (Universal, 1990) Michael J. Fox "Marty McFly's" signature western hat worn under his alias as "Clint Eastwood" during his visit to 1885 in *Back to the Future III*. The brown felt hat has a brown ribbon hatband and small metal buckle. Handwritten *"Marty #1"* along the internal hatband. Exhibits faint sweat stains and a few tiny moth holes; otherwise, very good condition. **$6,000 – $8,000**



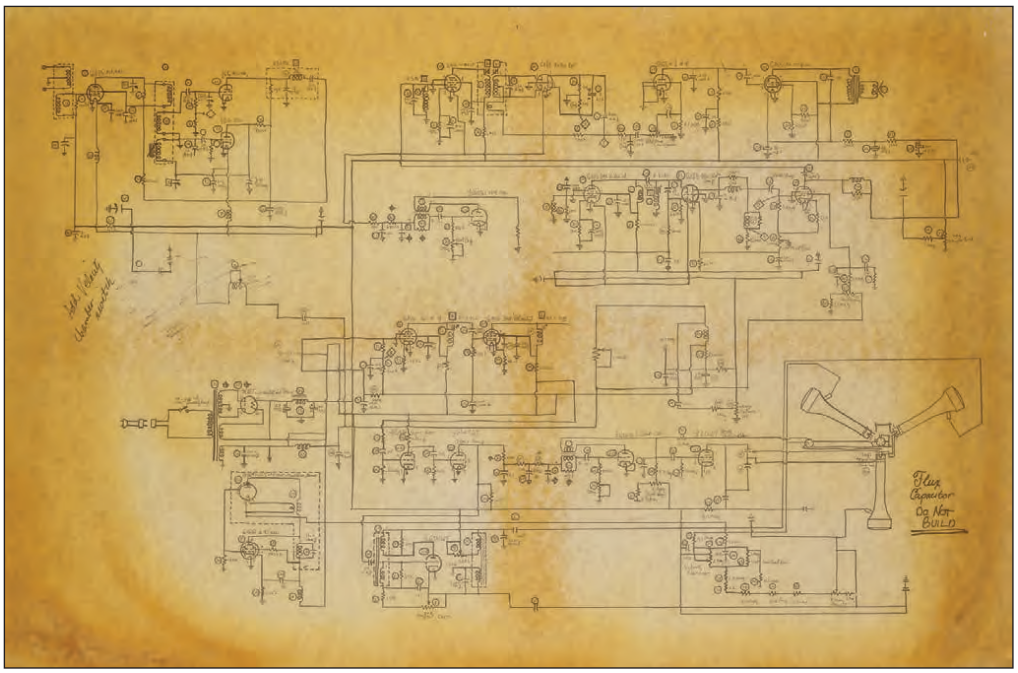



**867. Frisbie's pie pan from *Back to the Future III*.** (Universal, 1990) Back in the Old West, Marty McFly throws a Frisbie pie plate at Burford Tannen, knocking a gun from his hand. In doing so, Marty "invents" the Frisbee. Constructed of molded plastic and painted silver to appear like a metal pie plate. Measures 10 in. in diameter. Exhibits only slight scuffs. **$500 – $700**






**868. Mary Steenburgen "Clara Clayton's" brooch from *Back to the Future III*.** (Universal, 1990) Stamped metal brooch with name "Clara" surrounded by a decorative leaf/geometric design. Measures 1 ¾ in. wide. Exhibits a faux patina to resemble 19th century metal. Worn by Mary Steenburgen as "Clara" from the beginning of the film and later she gives it to Doc as a gift. Doc returns it to her right before he is to go forward in time. **$300 – $500**






**869. Flux Capacitor diagram from *Back to the Future III*.** (Universal, 1990) One of the schematic diagrams of the Flux Capacitor referred to by Marty and Doc in 1955 while attempting to repair the time circuit. This schematic helps them get the DeLorean operable after hidden in the mineshaft since 1885. Printed on toned vellum to appear like aged 19th century paper, the schematic measures 23 ½ in. x 35 in. Exhibits two tiny chips and faint creases at the extremities; otherwise, Excellent condition. **$3,000 – $5,000**



**870. Michael J. Fox "Marty McFly" 1950s cowboy costume from *Back to the Future III*.** (Universal, 1990) Pink and sky blue western shirt with pearl snaps along the front and at the cuffs, embroidered atomic symbols on the upper back, chest and cuffs and suede fringe. Together with maroon western pants and patterned bandana. This costume was worn by Michael J. Fox as "Marty" during his journey back to 1885. Pants are handwritten inside the waistband *"MJF."* In fine, screen-worn condition. **$10,000 – $12,000**

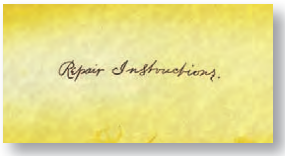




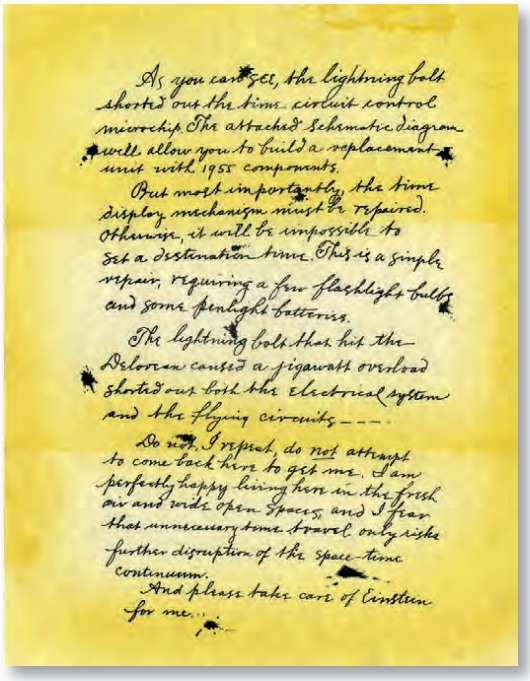


**871. CLARA'S TELESCOPE FROM *BACK TO THE FUTURE III*.** (Universal, 1990) Antique brass telescope, circa mid-1880s, by Elliott Bros., London. This telescope was given by Mary Steenburgen "Clara Clayton" to Christopher Lloyd "Dr. Emmett Brown"for repair. Measures 34 ½ in. long and features a focus knob on the right side and two mounting screws for tripod attachment below. A presentation engraving on one side reads, "Telford Premium Awarded to James Henry Apjohn, M.A. M. Inst. C.E. by the Institution of Civil Engineers 1884." Exhibits a slight patina with scuffs and light scratches; otherwise, condition remains quite remarkable for its age. **$3,000 – $5,000**











**872. DELOREAN TIME MACHINE REPAIR INSTRUCTIONS LETTER FROM *BACK TO THE FUTURE III*.** (Universal, 1990) Production-made repair instructions letter discovered in the DeLorean time machine hidden in the cave in *Back to the Future III*. The printed letter was left in the time machine by Christopher Lloyd "Doc Brown." Measures 8 ½ in. x 11 in. and includes envelope. Exhibits toning. **$500 – $700**

**873. ILM MINIATURE TRAIN SMOKE BOX CREW GIFT FROM *BACK TO THE FUTURE III*.** (Universal, 1990) Smoke box cover given as an ILM crew gift following filming of *Back to the Future III*. Constructed of molded urethane resin with center painted red and gold. Measures 13 in. in diameter and mounted to 17 ½ in. x 20 in. Plexiglass. Perfect for display. **$1,500 – $2,500**

**874. Thomas F. Wilson "Buford 'Mad Dog' Tannen's" riding crop from *Back to the Future III*.** (Universal, 1990) Black leather riding crop with braided handle and silver metal accents used by Thomas F. Wilson as "Buford 'Mad Dog' Tannen" notably in the dueling scene and other scenes in the film. Silver metal accents slightly tarnished. **$800 – $1,000**












**875. Christopher Lloyd "Doc's" miniature train and DeLorean time machine model from *Back to the Future III*.** (Universal, 1990) Crude 19th century-style models of a train and the DeLorean time machine used in Christopher Lloyd "Doc's" demonstration model while explaining to Michael J. Fox "Marty" how Doc intends to send him back to the future. The DeLorean is constructed of hand-hammered metal over a wooden block with shell casing headlights and rear propulsion units. It measures 8 in. x 2 ½ in. x 2 ¾ in. The train is a working electric model built from a model train kit and is constructed of wood, corncob pipe stack and metal elements and features an intricately constructed rotating gun barrel and geared driveshaft that rotates the wheels via leather belts. It measures 13 in. x 5 ½ in. x 3 ¼ in. Both pieces are built to appear like they are over 100 years old. A pair of fantastic and instantly recognizable pieces from this memorable sequence. **$8,000 – $10,000**




**876. *Back to the Future* I, II and III Japanese exhibition catalog.** Japanese catalog for the *Back to the Future* Exhibition held by the Hollywood SFX Museum in Japan at the Daimaru Museum Kyoto and Hakata Daimaru Art Gallery. Cover illustration features Marty, Doc and Clara. Softcover wraps, Quarto 8 ½ in. x 10 in., [122] pages. The exhibition catalog is illustrated with various props, conceptual artwork, storyboards, sketches, maquettes, stills from the films and vehicles used in all three of the *Back to the Future* films. Exhibits a trace of handling wear and slight rubbing at extremities; otherwise, Fine condition. **$100 – $200**




**878. Rare tan crew jacket from *Back to the Future III*.** (Universal, 1990) Tan cotton zip-front jacket with full pale yellow satin lining by Sichel Culver City, California. Issued to the film crew filming on-location and features a custom-embroidered scene on the back of the DeLorean time machine being pulled by a team of horses with a western mesa backdrop. Men's size medium. Excellent condition. **$300 – $500**






**877. Heavy black crew jacket from *Back to the Future III*.** (Universal, 1990) Heavy black "barn" jacket with quilted lining and corduroy collar by Schaefer Outfitter, Jackson Hole, Wyoming. Issued to the film crew filming on-location and features a custom-embroidered scene on the back of the DeLorean time machine being pulled by a team of horses with a western mesa backdrop. Men's size medium with zipper front closure. Excellent condition. **$300 – $500**



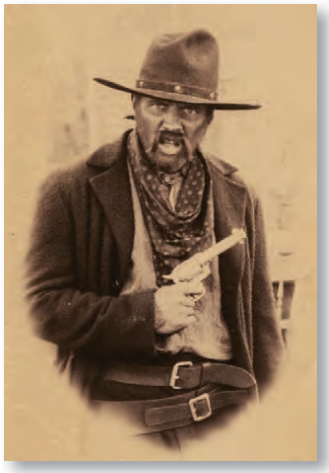


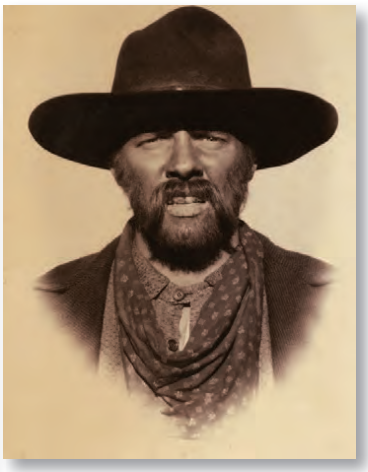


**879. Black "ELB 131" crew shirt from *Back to the Future III*.** (Universal, 1990) Black crew t-shirt printed with the words "Back to the Future" circling the numeral 131, the number of the locomotive that pushed the DeLorean time machine on the rails, "ILM 1990" on the left sleeve and Doc Brown's initials on the back. Men's size Medium 38-40. Appears to have been laundered once or twice; otherwise, Excellent condition. **$200 – $300**



**880. Amblin logo crew jacket with patches from all three *Back to the Future* films.** Black leather zip-front crew jacket with full gray/green silk lining and large internal Amblin Entertainment logo patch. Includes black leather logo patches from *Back to the Future I, II* and *III* that could be attached by the crewmember however they wished. Patches are in a small separate bag. Excellent condition. **$300 – $500**





**882. Production photos of Thomas F. Wilson as "Buford Tannen" from *Back to the Future III*.** (Universal, 1990) Production photographs of Thomas F. Wilson as "Buford Tannen" and made to appear like 19th century portraits. Measure 4 x 5 ¼ in. and 4 ¾ in. x 7 in. One with production number *5892-32A* written in pencil on the verso. Made for the production, a distressed version of this portrait is seen in the film when Marty and Doc are researching 19th century Hill Valley in the library. **$200 – $300**









**881. Pair of clock tower contact sheets and production photos from *Back to the Future III*.** (Universal, 1990) Pair of contact sheets featuring Doc and Marty standing in front of the clock tower's giant clock face. They are featured in various poses as well as some crewmembers. Production numbers *2191 THREE* printed at the top margin with photographer credit Ralph Nelson. Include two 8 x 10 in. prints from that sequence, one with photographer rubber stamp on the verso. The same image of Doc next to the tower clock face is visible in the scene when Marty and Doc are researching 19th century Hill Valley in the library. **$400 – $600**







**883. *Back to the Future I, II* and *III* Japanese exhibition catalog.** Japanese catalog for the *Back to the Future* Exhibition held by the Hollywood SFX Museum in Japan at the Daimaru Museum Kyoto and Hakata Daimaru Art Gallery. Cover illustration features Marty, Doc. Softcover wraps, Quarto 8 ½ in. x 10 in., [122] pages. The exhibition catalog is illustrated with various props, conceptual artwork, storyboards, sketches, maquettes, stills from the films and vehicles used in all three of the *Back to the Future* films. Exhibits a trace of handling wear and slight rubbing at extremities; otherwise, Fine condition. Laid loosely in are an origian exhibition admission ticket and pair of promotional flyers. **$100 – $200**





**884. Christopher Lloyd "Doc Brown's" 1950s style chess set from *Back to the Future III*.** (Universal, 1990) This complex chess set is visible in "Doc Brown's" 1955 timeline living room during the sequence when Michael J. Fox "Marty" plays the dog, "Copernicus." This intricately built prop features a stained wood game board surrounded by a steel frame with lattice top that attaches the complex wiring loom. Each chess piece has an attached wire at the top and ¼ in. male plugs at the bottom that plug into the female sockets mounted to the board. The underside of the board is a mass of complex wiring and appears like something right out of a 1950s Sci-Fi movie. Measures 18 in. square x 17 in. tall. **$3,000 - $5,000**




## Drew Struzan

One of the most famous and collected artists in the world, Drew Struzan is the premiere movie poster illustrator working today and his work includes more than 150 posters: *Blade Runner*, the *Indiana Jones* films, the *Back to the Future* trilogy, the *Star Wars* saga, *Harry Potter and the Sorcerer's Stone* and others. These original concept artworks feature iconic imagery from the *Back to the Future* films.

**885. Original concept poster artwork by Drew Struzan of Marty's watch (time 11:38) for *Back to the Future*.** (Universal, 1985) Original concept poster artwork by Drew Struzan for *Back to the Future* featuring Marty's hand with wristwatch reading 11:38. Accomplished in pastel and tempera with airbrush detailing on illustration board measuring 20 in. x 30 in. (artwork measures 14 in. x 22 in.) and affixed to foam core mount board. The *Back to the Future* title lettering is airbrushed by hand, trimmed and applied to the artwork. Signed at lower right by Drew Struzan, *"drew,"* with his "Original Art Remains Property of Drew Struzan Illustration, Inc." rubber stamp at lower left and handwritten notation, *"© COPYRIGHT DREW STRUZAN 1985"* on the verso. Excellent condition.
**$15,000 – $20,000**






**886. Original concept poster artwork of Marty, Lorraine and George's legs from *Back to the Future*.** (Universal, 1985) Original concept poster artwork by Drew Struzan for *Back to the Future* featuring Marty standing between Lorraine and George. Accomplished in pastel and tempera with airbrush detailing on illustration board measuring 20 in. x 30 in. (artwork measures 14 in. x 22 in.) and affixed to foam core mount board. The *Back to the Future* title lettering is airbrushed by hand, trimmed and applied to the artwork. Signed at lower right by Drew Struzan, *"drew,"* with his "Original Art Remains Property of Drew Struzan Illustration, Inc." rubber stamp at lower left and handwritten notation, *"© COPYRIGHT DREW STRUZAN 1985"* on the verso. Excellent condition. **$15,000 – $20,000**

**887. Original concept poster artwork of Doc and Marty for *Back to the Future II*.** (Universal, 1989) Original concept poster artwork by Drew Struzan for *Back to the Future II* featuring Marty and Doc with a lighting bolt flashing between them. Accomplished in pastel and tempera with airbrush detailing on illustration board measuring 20 in. x 30 in. (artwork measures 14 in. x 22 in.). Signed at lower right by Drew Struzan, *"drew '89"* and numbered *"4,"* with his "Original Art Remains Property of Drew Struzan Illustration, Inc." rubber stamp at lower right margin and © *COPYRIGHT AUG 8 1989 DREW STRUZAN ALL RIGHTS RESERVED"* rubber stamp on the verso. Excellent condition. **$15,000 – $20,000**



**888. Original concept poster artwork of Marty in the DeLorean from *Back to the Future II*.** (Universal, 1989) Original concept poster artwork by Drew Struzan for *Back to the Future II* featuring a pair of Martys peering across to each other from DeLorean time machines. Accomplished in pastel and tempera with airbrush detailing on illustration board measuring 20 in. x 30 in. (artwork measures 14 in. x 22 in.). Signed at lower right by Drew Struzan, *"drew '89"* and numbered *"6,"* with his "Original Art Remains Property of Drew Struzan Illustration, Inc." rubber stamp at lower right margin corner, © *COPYRIGHT AUG 8 1989 DREW STRUZAN ALL RIGHTS RESERVED"* rubber stamp and handwritten notation *"477-8"* on the verso. Excellent condition. **$15,000 – $20,000**



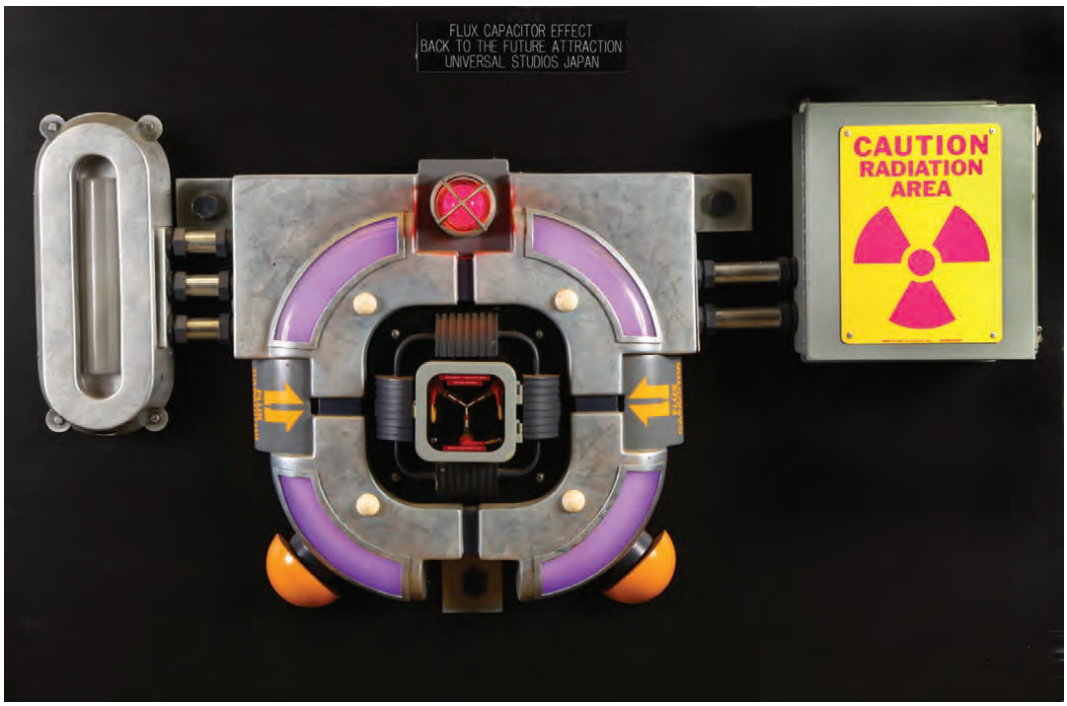
**889. Original concept poster artwork of Doc and Marty with the DeLorean from *Back to the Future II*.** (Universal, 1989) Original concept poster featuring Marty and Doc with the flying DeLorean time machine and 2015 Hill Valley town square. Accomplished in pastel and tempera with airbrush detailing on illustration board measuring 20 in. x 30 in. (artwork measures 14 in. x 22 in.). Signed at lower right by Drew Struzan, *"drew '89"* with his "Original Art Remains Property of Drew Struzan Illustration, Inc." rubber stamp at lower right margin corner, © *COPYRIGHT AUG 8 1989 DREW STRUZAN ALL RIGHTS RESERVED"* rubber stamp and handwritten notation *"037"* on the verso. Excellent condition. **$15,000 – $20,000**



**890. Drew Struzan signed limited edition *Back to the Future III* print.** (Universal, 1990) Signed limited edition Giclée print. 22 ½ in. x 33 in. Originally produced for galleries in Japan, the editions are sold out and all that remain are these Artist Proofs. Identical to the edition prints except these are owned by the artist. Signed by Drew Struzan at the lower right and numbered *AP 20/20*. Excellent. **$1,500 – $2,000**



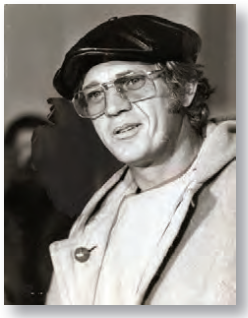

**892. Gregg Palmer "Karl Riker" reward poster from *Chisum*.** (Warner Bros., 1970) Wanted poster issued for the capture of Gregg Palmer "Karl Riker" after the killing of Patric Knowles "Henry Tunstall" in *Chisum*. Measures 11 in. x 15 in. Paper is toned with chipping and paper loss. Accompanied by a LOA from John H. Means, set painter/scenic artist. **$200 – $300**




**891. "Working" Flux Capacitor from the *Back to the Future* attraction at Universal theme park in Japan.** "Working" Flux Capacitor on large display stand. This impressive display piece is constructed of fiberglass with resin, plastic and metal elements measuring a full 69 in. tall x 76 in. wide and is mounted on a steel stand. A copy of the schematic enclosed in fuse box. It is fully functional and illuminates with a repeated cycle. It is wired to operate when plugged into a standard 110v outlet. Special shipping arrangements. **$2,000 – $3,000**

**893. STEVE MCQUEEN *LE MANS* PHOTO LOT.** (Solar Productions/ Cinema Center Films, 1971) Includes two 35mm contact sheets of McQueen, his wife, and actual race drivers; plus two (2) wire photos of McQueen's disqualification from racing by film's bond company, 7 ¼ in. x 9 ¼ in. and 8 ¼ in. x 10 ¼ in. **$200 – $300**





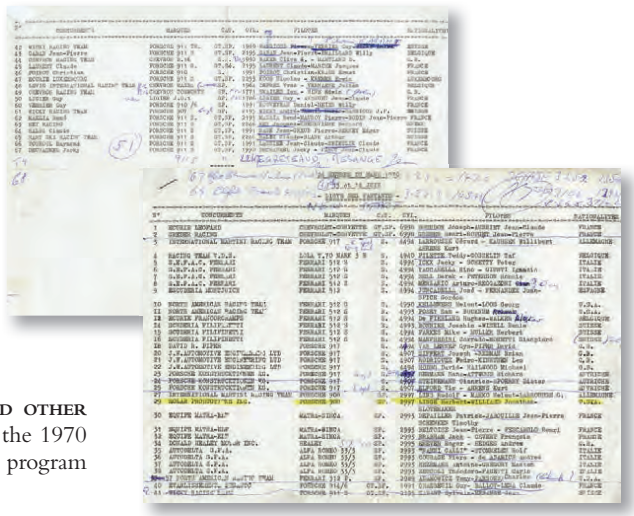












**894. VINTAGE 1970 LE MANS 24 HOUR RACE PROGRAM, WINDOW DECAL AND OTHER ITEMS.** Includes 2pp vintage "listing of participants" (drivers and their teams) in the 1970 race, including the *Le Mans* film car; map of the racecourse; deluxe illustrated program 104pp with color covers; and 1970 Le Mans window decal. **$300 – $500**





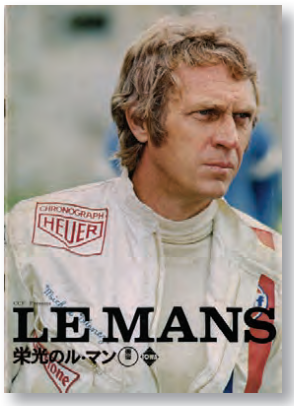








**895. COMPLETE SET OF (8) LOBBY CARDS FROM *LE MANS*.** (Solar Productions/ Cinema Center Films, 1971) Complete set of (8) 11 in. x 14 in. U.S. color lobby-cards depicting Steve McQueen and others on and off the racing track. Virtually Mint condition, still in original tissue sleeve. **$500 – $700**

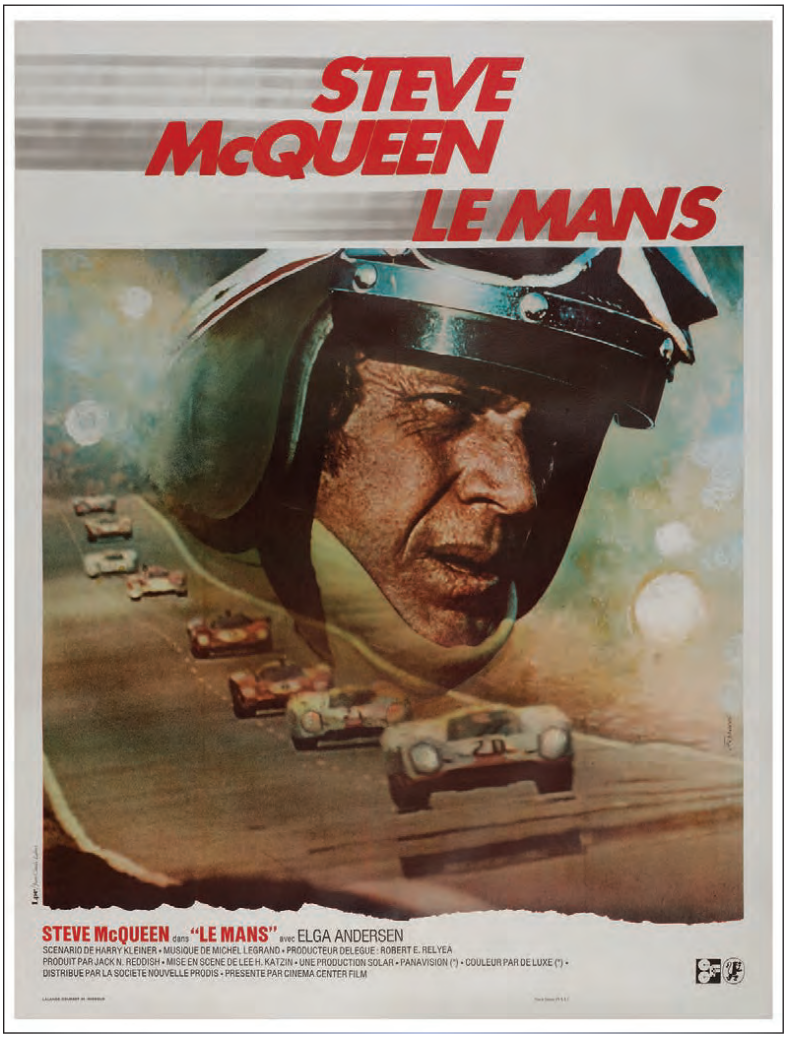









**896.** *Le Mans* **U.S. pressbook and herald, Japanese film program, with LP soundtrack.** (Solar Productions/ Cinema Center Films, 1971) U.S. pressbook with herald, LP soundtrack with Gulf/Porsche advertisement linked to the film and original Japanese film program. **$200 – $300**




**897.** *Le Mans* **original French 1-panel "grande-format" on linen.** (Solar Productions/ Cinema Center Films, 1971) 47" x 63" French "grande-format" poster for what is almost universally considered the finest and most authentic film on "Gran Turismo" auto racing. Created by Steve McQueen's Solar Productions to capitalize on his own personal passion for cars, and especially for racing, in which he was already well-established outside his film work. Artwork here represents the film's subject beautifully. Very Fine on linen with minimal retouching. **$1,000 – $1,500**




**898.** *Le Mans* **three-sheet poster.** (Solar Productions/ Cinema Center Films, 1971) 41" x 77" U.S. original release three-sheet poster (printed in a single sheet) for *Le Mans*, widely considered the most authentic feature film extant to cover the world of sports car racing. Its accuracy was an essential element for star Steve McQueen and his Solar Production unit, as McQueen already had quite a history racing both cars and motorcycles in his own right, rather than as an actor. This is an extraordinary example of this rare large format (3-sheets were still made for U.S. films, but used almost exclusively by this time overseas) and appears to have been unused and virtually Mint condition before linen-backing. **$1,500 – $2,000**




CHRONOGRAPH
HEUER
Gulf
Michael Delaney
Firestone

# LE MANS


MAINE
Gulf
Firestone


Gulf



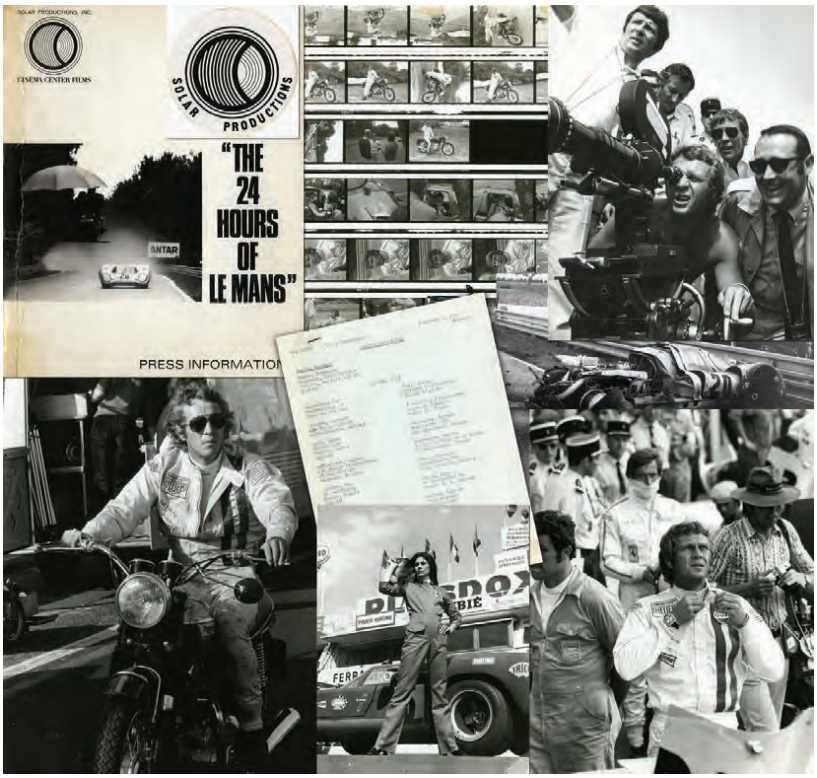

**899. Steve McQueen "Michael Delaney" original hero Gulf driving suit from *Le Mans*.** (Solar Productions/ Cinema Center Films, 1971) The original hero Hinchman Nomex racing suit worn by Steve McQueen as "Michael Delaney" in *Le Mans,* the most influential movie about racing ever made. The two-piece racing suit (jacket and pants) features a zipper and Velcro closure jacket with "Michael Delaney" stitched in blue thread above the right breast zipper pocket, iconic orange and blue Gulf racing stripes as well as Gulf patches on the breast and back. In addition there are United States flag, Hinchman Nomex, Heuer Chronograph and Firestone sponsor patches. It bears an internal Hinchman Indianapolis label.

When principal filming of *Le Mans* was completed, Solar Productions donated this suit to the British newspaper, *The Observer* for a special Le Mans-themed contest in 1971. By answering 3 Le Mans history questions correctly, 12 year-old Timothy Davies of Wolverhampton, England was chosen as the winner and presented with the suit by racing driver Richard "Dickie" Attwood, winner of the 1970 Le Mans race and driver of the Porsche 917K Gulf car during driving sequences in the film.

Filmed on location in Le Mans, France, the film's spellbinding cinematography provides a thrilling glimpse of the sights and sounds of Porsche 917s and Ferrari 512s, locked in fierce competition for outright victory. It featured footage from the actual 1970 24 Hours of Le Mans race and remains popular with racing enthusiasts today as it accurately depicted the era with lots of racing and minimal dialogue. The film featured numerous top-level racing drivers of the day for the driving sequences including Derek Bell, Vic Elford, Jacky Ickx, Brian Redman, Jo Siffert and many others.

The suit is in excellent condition overall exhibiting only slight yellowing at the jacket collar and light smudges from production use at the sleeves. Accompanied by a letter of provenance from Timothy Davies, whose collection the suit remained until recently, as well as a binder of provenance materials, including copies of the original *Observer* questionnaire, copies of the young Timothy Davies wearing the suit, copies of contemporary newspaper clippings of the story, etc.

Steve McQueen's legacy as "the King of Cool" has made his former vehicles, personal property and film memorabilia incredibly sought after. On August 19, 2011 the Porsche 911S driven by McQueen during the opening sequences of *Le Mans* sold for an astounding $1,375,000 and in 2009 his personal Rolex Submariner watch sold at auction for a world-record $234,000. Without question, one of the pinnacles of motorsport memorabilia and the Holy Grail of racing film costumes. **$200,000 – $300,000**




**901.** ***Le Mans*** **massive publicity and reference archive from collection of the unit publicist Vincent Tubbs.** (Solar Productions/ Cinema Center Films, 1971) Absolutely unique and irreplaceable massive archive of pre- and post-production press documents, photos (many never released for general publicity) of McQueen on and off the set, racing cars of all sorts, beautiful women, some special color photos, even 8 x 10 camera negatives; memos, cast and crew call sheets and other personnel-specific materials, hand-written schedules of cars and drivers, receipts of all sorts from location work at Le Mans in Sarthe, France; biographies and other press-release materials in multiple languages, diagrams and descriptions to create the "crash" sequence and others; all of which was archived by the film's unit publicist Vincent Tubbs and is ex-libris his collection. Housed in two large 3-ring binders are (110+) black & white portrait and publicity stills, most 8 x 10; (10+) 8 x 10 camera negatives; (11) color stills; (6) 35mm contact sheets; a complete, 4pp double-column driver's list; and mountains of the aforementioned press releases, memos, receipts, etc. This is without question the one definitive comprehensive archive of the entire production process for one of the most significant films of the decade, as well as the most highly regarded and authentic film on this special subject. Of special note is the fact that the original owner of this material, unit publicist Vincent Tubbs, was an instrumental force in the civil-rights movement in America, beginning in college with the National Negro Newspaper Week, followed by becoming the leading "lynching" journalist" in the 1930's, then one of the only black war-correspondents in WWII, followed by *Jet Magazine*, and leading to his election in 1967as the first African-American head of a motion picture guild. Contents vary slightly in condition, but majority is near-pristine, in a most welcome state of preservation. Absolutely must be viewed in person to appreciate the breadth and quality of its range. **$2,000 – $3,000**




**900.** ***Le Mans*** **original Italian 4-folio on linen.** (Solar Productions/ Cinema Center Films, 1971) 55" x 78" Italian 4-folio poster for Steve McQueen's iconic auto racing film. Foreign art here offers a fresh perspective on domestic designs. Very Fine on linen with minimal retouching. **$1,000 – $1,500**




**902.** ***Le Mans*** **original U.S. insert-size poster.** (Solar Productions/ Cinema Center Films, 1971) 14" x 36" U.S. insert-size poster for the Steve McQueen film about the world's most famous automobile race. Rolled and Very Fine condition, with only minimal bumping around margins, and no restoration of any kind. **$300 – $500**




**903.** ***Le Mans*** **extensive collection of original 35mm publicity and reference slides.** (Solar Productions/ Cinema Center Films, 1971) From the personal archive of unit publicist for the film *Le Mans*, a collection of (190+) 35mm color slides documenting virtually every aspect of the production of the film, including Steve McQueen in racing suit in and out of cars, on his motorcycle, and relaxing between takes; actual professional auto racers involved in the racing sequences; many of beautiful women posing with the race cars, sometimes wearing racing suits; and of course many focusing on the racing cars themselves. Of special note is the inclusion here of shots of the Porsche 911 driven by McQueen while off the racetrack, which just fetched well over $1 Million at the auction in Pebble Beach. Though many are loose in their original cardboard mounts, they appear fresh and beautifully preserved, and will make brilliant color prints. (No publishing rights are either granted or assumed with this lot). Also included is a partial original presskit for the film, with special foldout poster for news publication. **$600 – $800**




**904.** **Solar Productions** ***Le Mans*** **ephemera.** Wide ranging assortment of vintage ephemera relating to the film and the race itself: Includes screen-printed script cover depicting racing car; Solar Productions sticker, decal, and French-office envelope; Porsche and Ferrari stickers (4); Gulf, Marchal, Heuer, and official press parking stickers. **$300 – $500**







**905.** ***Le Mans*** **hand-made 1:43 scale race car models for production: Gulf/ Porsche 917, Ferrari 512S, and Porsche 908.** (Solar Productions/ Cinema Center Films, 1971) This group of (3) unique authentic scale-model racing cars were commissioned by *Le Mans* propmaster Don Nunley for use in planning shot arrangement and angles, both during the race itself, and the special re-creations of racing sequences. Each is painstakingly hand-made from a small block of fir with only the use of hand tools and no polymers. "Creation R.D. Manou/ Marmande" inscribed on bottom of each translates as Raymond Daffaure from Marmande (in the Southwest of France) whose small studio was in Manou near Le Mans. Dauffaure specialized in unique commissions of authentic limited editions, fabricating as much of each car as possible himself, usually sourcing only the wheels and tires from other toys. His work spans two decades from 1958 to 1978, and is highly treasured by automotive and racing collectors worldwide. The #20 Gulf/ Porsche 917 represented Steve McQueen's car, #29 Porsche 908 is the Solar Productions camera car (actually entered in the race), and #8 Ferrari 512S Long Wheelbase was bought by Solar and used in the film. These three gems represent a triumvirate "holy grail" for both scale-model and auto racing enthusiasts. **$4,000 – $6,000**






**906. Solar Productions Le Mans cast and crew ashtray signed by Steve McQueen.** (Solar Productions, 1971) Glazed and fired bisque with detail decoration of the film production, 5 ½ in. diameter, signed in blue sharpie on the bottom by Steve McQueen. Includes a sheet of Solar Productions stationery and envelope. Very Fine. **$2,000 – $3,000**




**907. *Le Mans 16mm* film print.** (Solar Productions/ Cinema Center Films, 1971) Original-generation 16mm color print on three reels with "Viacom Enterprises" markings, for televised playing of the film (run date of 08/12/84 is stickered on one canister). Not inspected off the reels, but there is no obvious sign of deterioration or unusual wear. Consignor states that "this rare 16mm film has good color and is complete [with] running time of 106 minutes, and full titles; only a few splices with no frame loss". A rare opportunity for race fans who prefer the immediacy of projected film over digitization. **$1,200 – $1,500**





**908. Dustin Hoffman "Louis Dega" prison shirt from *Papillon*.** (Columbia, 1973) Heavy rough-hewn grey wool pullover designed by Anthony Powell for Dustin Hoffman as "Louis Dega" in *Papillon*. Worn by him as prison-garb for most of the first 30 minutes of the film, and undergoes slight condition changes during that time. Western Costume Co. label typed "2194-1 Dustin Hoffman". Distressed as required for plot development. **$400 – $600**



**909. Steve McQueen "Jake Holman" 2-piece U.S. Navy costume from *The Sand Pebbles*.** (TCF, 1966) This is Steve McQueen "Jake Holman's" screen-worn two-piece U.S. Navy costume of dark blue wool tunic with embroidered insignia and chevron on the left sleeve and matching pants from the gritty period war drama, *The Sand Pebbles*. McQueen wears this costume in the later half of the film, when mutiny is threatening the crew, just before he goes ashore and discovers "Frenchy" (Richard Attenborough) dead from pneumonia. Both pieces with internal Western Costume Co. labels typewritten, "Steve McQueen 2405-1" in the tunic and "Steve McQueen 2405-2" in the pants. McQueen was nominated for Best Actor in a Leading Role Oscar for the film. Condition is Excellent, as screen-used. **$30,000 – $50,000**






**910. Submarine filming miniature from *Tora! Tora! Tora!*.** (TCF, 1970) Authentically-detailed sculpted wooden and metal miniature model of a Japanese submarine, 40 in. x 11 ½ in., which appears near the beginning of *Tora! Tora! Tora!*, the highly authentic film treatment of the Japanese invasion of Pearl Harbor. We see the submarine crew, far ahead of the general invasion force, attempt to follow an American destroyer into the harbor, only to be shelled and depth-charged to the bottom. All exterior submarine shots are of this miniature, as no actual version was required. Some light wear and handling, though essentially complete and is an impressive display piece. **$2,000 – $3,000**




**911. Kenneth "Von Dutch" Howard unique hand-painted jacket from 1958.** From *The Art of Design* (pub. Tornado Design, 2006), "In 1958, 14-year old Eddie Moberg brought a brand new sweatshirt to Dutch for custom airbrushing. The next day he wore it to school, blew students' minds, and then packed it away in a drawer." Moberg remembers paying "seven or eight bucks" for the work, and that Von Dutch was busy playing with a Thompson submachine gun when he arrived to pick up this treasure. Though Von Dutch painted unique designs on thousands of surfaces over the years, being credited as the father of both Hot Rod culture and "Low Brow" art, historians know of only one other jacket painted by him, and that was his own, with his signature "Flying Eyeball" logo. Jacket is a "Hercules Outerwear by Sears, Styled and Made in California" which is hand-airbrushed on frontside with a bloodthirsty vampire bat, 20 in. wingspan, specifically laid out around the jacket's own pattern; and on backside a custom racing car in the shape of a pregnant female form of riveted sheet-metal, containing a maniacal driver (who suspiciously resembles Von Dutch at the time), with title "Sheet Metal Womb" and his characteristic signature, dated '58. The jacket is well-documented and authenticated, and appears in the aforementioned *The Art of Design*, as well as being exhibited in *Kustom Kulture* at the Laguna Art Museum in 1993, just after the passing of Von Dutch. Currently housed in a custom, 2-sided oak-framed Plexiglas display, special shipping arrangements required. **$6,000 – $8,000**









**912. Gene Wilder signature "Willy Wonka" hat from *Willy Wonka and the Chocolate Factory*.** (Warner Bros., 1971) From the collection of director Mel Stuart and with a letter of authenticity from him, comes this genuine copper-mine colored wool-felt top hat designed by Helen Colvig for Gene Wilder in the title role, and one of the greatest actor performances on screen, *Willy Wonka and the Chocolate Factory*. Worn throughout the entire film by Wilder, being arguably the single most distinctive and memorable piece in his entire wardrobe ensemble. In fact, the image of this special hat and Wilder's character in this film has become a symbolic icon in recent years for the child in all of us. Director Mel Stuart relates in the LOA how the hat was stashed away in his garage immediately after filming in 1971, and largely forgotten, until his son unearthed it many years later, making it available here. Band inside is dry and cracked, and brim has three small tears at edges, though overall it remains strong of shape and nicely presentable. **$20,000 – $30,000**











**913. Debbie Reynolds "Adelle" floral print dress from *What's the Matter with Helen?*** (UA, 1971) Simple floral print day dress designed by Morton Haack for Debbie Reynolds in *What's the Matter with Helen?* Worn by Miss Reynolds as "Adelle" when she is trying to relax at home between dancing lessons, but instead must deal with roommate Shelley Winters' growing paranoia. Very Fine condition virtually as screen-worn. **$1,000 – $1,500**

**914. Debbie Reynolds "Adelle" 6-piece costume from *What's the Matter with Helen?*** (United Artists, 1971) Tea-cookie colored wool crepe button-front dress and cape with orange-embroidered monogram "A" for "Adelle", the character portrayed by Debbie Reynolds in *What's the Matter with Helen?* Designed by Morton Haack, and worn for Miss Reynolds' final scenes, preparing to elope with Dennis Weaver, only to be murdered by Shelley Winters. Also included are a matching belt, one matching accent silk scarf, matching hat, and clutch purse. Very Fine condition virtually as screen-worn. **$1,000 – $1,500**







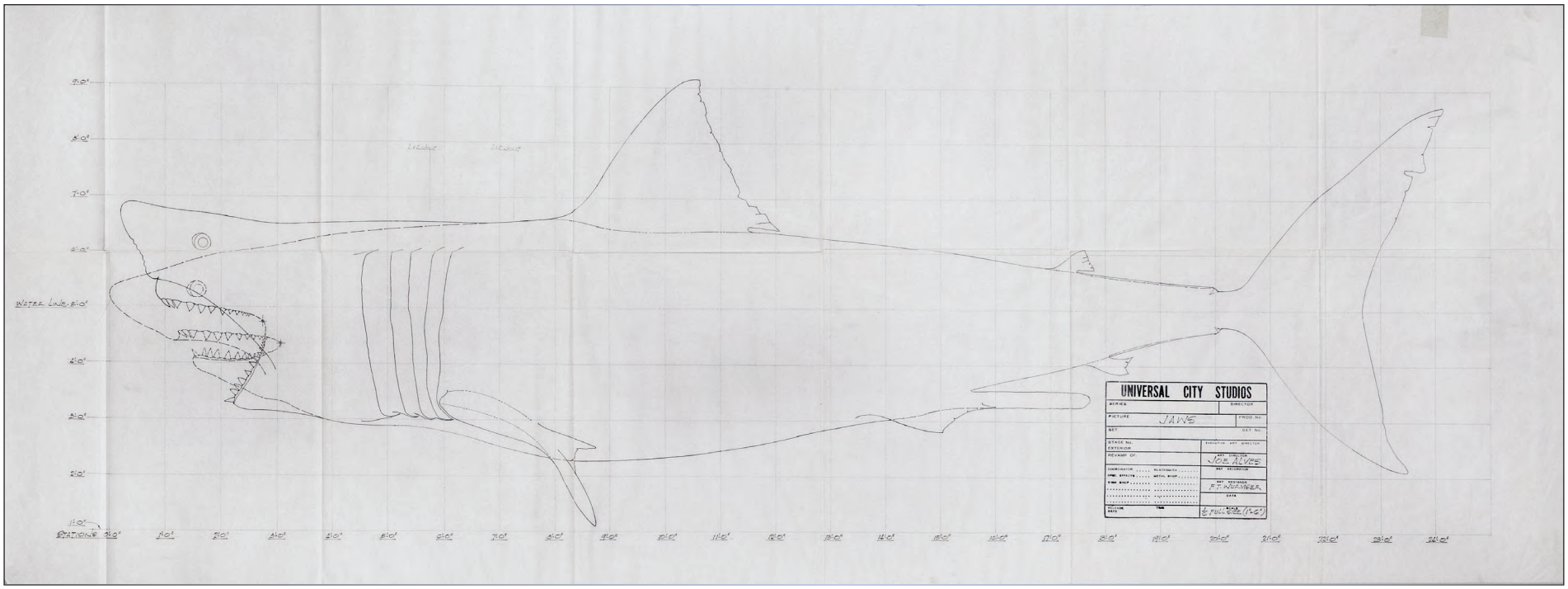






**915. Mia Farrow "Daisy Buchanan" dress from *The Great Gatsby*.** (Paramount, 1974) Designed by Theoni V. Aldredge, a sweet marzipan yellow and crème silk chiffon dropped-waist dress with band of beaded daisies at waist, matching cape with silver filigree closure, and wide-brim summer hat with spiral of straw, bearing a Woody Shelp label typed "Miss Farrow". Also includes white leather period shoes with buff trim. Of all the various elegant, breezy period ensembles for Miss Farrow in this film, this one is without question her signature look and the iconic image for the film itself, being the most reproduced and exploited in all these succeeding years. Separations at both shoulders of dress to the extent that left sleeve is entirely missing, else intact, and displays nicely with cape covering arms as worn in film. **$2,000 – $3,000**

**916. John Beck "Moonpie" signature jacket from *Rollerball*.** (UA, 1975) Altered by designer Julie Harris from an off-the-rack crème polyester lightweight jacket for John Beck in *Rollerball*. Worn as the casual "uniform" for Houston Rollerball team members. Beck plays right-hand-man to team leader James Caan. A little soiling, and one cuff button missing, though overall virtually as screen-worn. **$1,500 – $2,500**




**917.** ***Jaws*** **original pencil blueprint by Joe Alves for great white shark construction.** (Universal, 1975) Pencil on architectural drafting tissue, 21" x 56" schematic of the great white shark to measure 24 feet in length (drawn to 1/6 scale). Universal City Studios stamp identifies Joe Alves as art director and F.T. Wurmser as set designer. Excellent folded condition with few signs of handling. **$3,000 – $5,000**















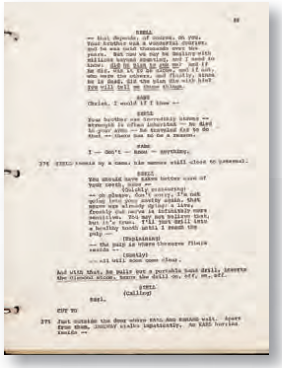
**919. "Father Karras" priest's cassock from *The Exorcist*.** (Warner Bros., 1973) Black priest's cassock with 22-button front closure and internal black satin lining along the torso. Worn by "Father Karras" during the climactic final moments of the film. After finding Father Merrin (Max von Sydow) dead in Regan's (Linda Blair) room, he beseeches the demon to take his body and throws himself out the window. Worn by the stuntman that took the bruising fall down the flight of steps, it exhibits a 16 in. split along the center seam. Western costume stamp and tag and is handwritten inside the armpit, *"WCC 1022175 Karras."* **$3,000 – $5,000**

**920. Harvey Stephens "Damien" costume from *The Omen*.** (TCF, 1976) Black velvet three-piece suit consisting of pants and vest with red and white piping as well as white and black lace ruffled button cover. Worn by Harvey Stephens as "Damien" in the car with his parents as they approach the wedding at the church. Costume is approx. a child's size 5 and comes with a signed letter of authenticity from Stephens. In addition, a signed glossy 8 x 10 in. portrait of Stephens in character as "Damien." **$4,000 – $6,000**





**921. Articulated shark puppet from *Jaws 2*.** (Universal, 1978) Foam latex puppet with articulated fins that move back and forth. Used in special effects sequences. Measures 28 in. long and mounted on a custom stand. Foam latex has yellowed over time and exhibits cracking in areas but remains in very good, stable condition. **$2,500 – $3,500**







**922. Laurence Olivier "Christian Szell" hero drill used on Dustin Hoffman in *Marathon Man*.** (Paramount, 1976) Dremel Moto Tool wielded by Laurence Olivier as the sinister Nazi war criminal, "Christian Szell," and used on Dustin Hoffman as "Thomas 'Babe' Levy." During this chilling torture sequence, "Babe" is continually asked the code phrase, "Is it safe?" by "Szell" as he drills into the healthy tooth. The production wanted a white power cord for contrast on-screen. The real black power cord was hidden in Olivier's sleeve while a vestigial white cord was added for effect. Comes with a LOA from assistant property master Guy Bushman and his original 4th draft rehearsal script from the film, including Paramount covers, with shooting schedule and pages of original handwritten breakdown notes by Bushman, including an entry "asbl Dentist Tools…Hand Drill – Good one." The Dremel is in excellent operable condition. An iconic piece from the most memorable and terrifying scene in the film. **$3,000 – $5,000**




**923. Original "Blues Brothers Palace Hotel Ballroom" concert poster from *The Blues Brothers*.** (Universal, 1980) Three-color concert broadside for "Jake and Elwood Blues and The Blues Brothers Band" appearing at the Palace Hotel Ballroom. These posters feature prominently in the film when the band is finally reunited for the unforgettable orphanage benefit concert, attended by the Good Ol' Boys and scores of Illinois State Police. Printed on sturdy card stock and measures 14 in. x 22 in. Made for the production but ultimately not used, and thus condition is Very fine with only a smudge at the top margin and slight rubbing. **$400 – $600**




**924. Hero Boeing 707 filming miniature from *Airplane!*.** (Paramount, 1980) Surely you can't be serious! This is the iconic "Trans American" Boeing 707 seen throughout the brilliant and timeless Jim Abrahams and David Zucker comedy responsible for more one-liners than any other film in history. Instead of hearing the hum of jet turbine engines when seen in flight, the audience hears a drone of a piston-driven propeller aircraft—yet another tongue-in-cheek farce. This hero filming miniature is constructed of fiberglass with metal substructure measuring 77 in. long with a full 6-foot wingspan. As the character Johnny states, *"Oh, it's a big pretty white plane with red stripes, curtains in the windows and wheels and it looks like a big Tylenol."* The left side of the plane is the "hero" side that was used in filming, detailed with the red stripes and the "Trans American" logo with moving landing flaps on the wing. The right side is painted white with no detailing. Following the production, Paramount painted over the "TA" logo and stripe on the tail (the letters and stripe are still visible beneath the paint). The wings detach, facilitating shipping and transport. Acquired in the early 1990s from Paramount Pictures. A fantastic and instantly recognizable piece of film history. Perfect for display. In fine condition. Special shipping arrangements will apply. **$15,000 – $20,000**





**925. Hawkman gun from *Flash Gordon*.** (Universal, 1980) Distinctive gun used by the Hawkmen in this imaginative retake of the *Flash Gordon* franchise. Constructed of resin completely hand-painted black and metallic gold it features a pattern of interlaced wings along the underside of the barrel. Exhibits paint chips and handling wear. Measures 36 ½ in. long. **$500 – $700**







**926. Crossbow, Tree-Man knife and mug from *Flash Gordon*.** (Universal, 1980) Collection of props from the imaginative retelling of *Flash Gordon* starring Sam J. Jones in the title role and Max von Sydow as "Ming." Pieces include a crossbow and folding arm brace, Tree-Man knife and mug. Constructed of resin, completely hand-painted and detailed. The crossbow exhibits some wear with a repaired break at the right bow arm. **$1,200 – $1,500**

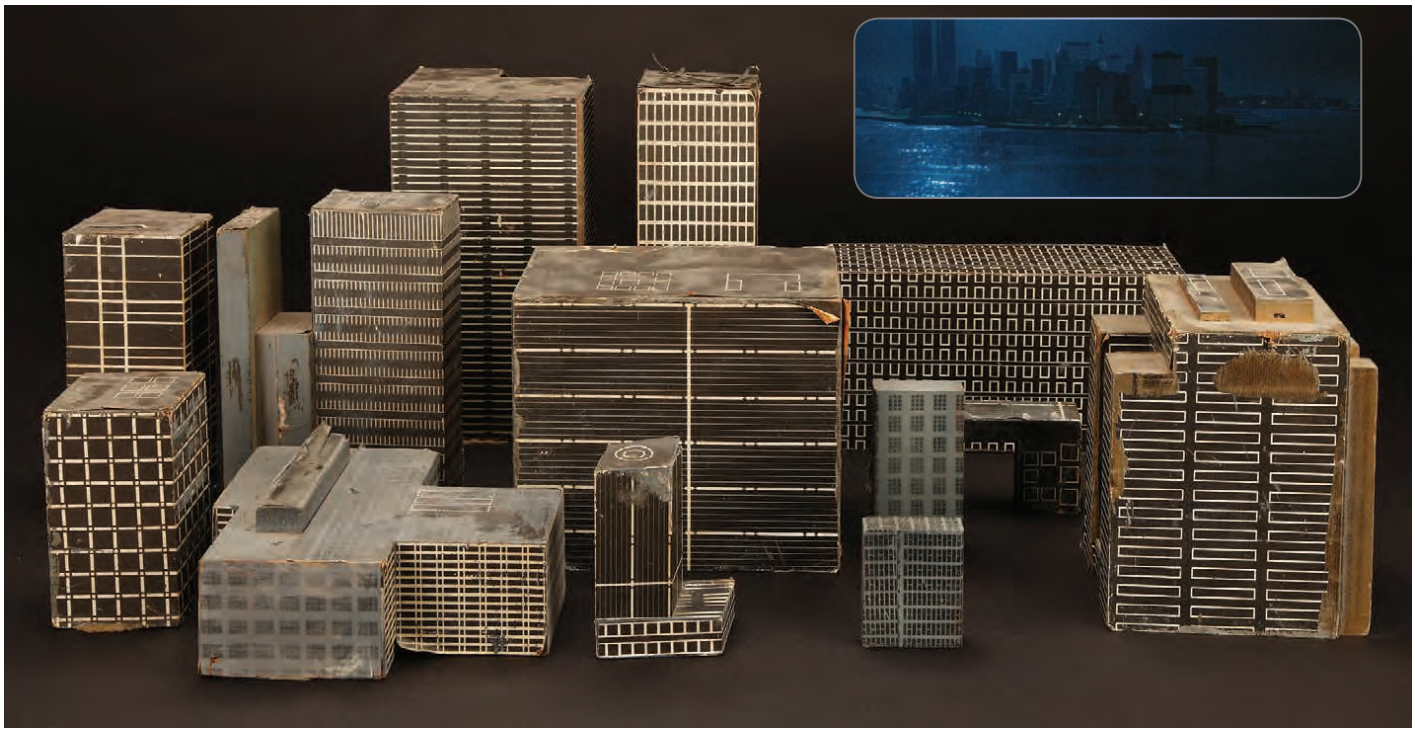


**927. Mongo helmet from *Flash Gordon*.** (Universal, 1980) Helmet worn by one of Ming's henchmen on planet Mongo. Constructed of fiberglass painted dark blue and metallic gold with red star in the center of the forehead. Excellent condition, very nearly as screen-used. **$2,000 – $3,000**






**928. Marlon Brando gold ingot from *The Formula*.** (MGM, 1980) Faux gold ingot embossed with the phrase, "Money not morality is the principal commerce of civilized nations. Thomas Jefferson." Marlon Brando as the Chairman of Titan Oil, "Adam Steiffel," uses this prop to explain the American Dream to George C. Scott "Lt. Barney Caine" in *The Formula*. Measures 5 ¾ in. x 2 ¼ in. x 1 in. Includes COA from Russell Goble, the film's property master. **$1,200 – $1,500**



**929. Set of 13 miniature buildings from "Snake Plissken's" flying sequence in *Escape from New York*.** (AVCO Embassy, 1981) An incredible collection of 13 miniature special effects skyscrapers from Kurt Russell "Snake Plissken's" memorable fly-in sequence above the streets of New York City. Snake pilots his glider between the city's buildings that are rendered in miniature. The buildings are constructed of wood with hand-painted windows or covered in matte black paper with white grid lines for the visual effects sequence displayed on Plissken's glider monitors, some with production notations handwritten on the bases. They range in size from 2 ¼ in. x 1 ¾ in. x ½ in. to as large as 9 in. x 4 ½ in. x 4 ½ in. Exhibit some wear, with scuffing and some paper peeling at corners but remain in remarkable condition. An iconic set of visual effects pieces from this cult classic. **$3,000 – $5,000**



**930. Air Force One filming miniature and buildings display from *Escape from New York*.** (AVCO Embassy, 1981) This is the screen-used filming miniature of Air Force One visible in the film's opening hijack sequence. This impressive miniature is constructed of resin, hand-painted and detailed with Great Seal of the U.S., American flag and other decals and is outfitted with internal fiber optics that illuminated the starboard side of the aircraft's passenger windows, wings and vertical stabilizer. The bottom of the fuselage has a threaded hole for the armature attachment and it measures 29 in. long with a 23 in. wingspan. It exhibits some cracking and light wear, the port side horizontal stabilizer is detached. It includes three miniature New York City special effects buildings, measuring 5 in. x 4 in. x 4 in., from Plissken's glider flight as well as small shelf and mounting rod that makes for a great display. A fantastic piece and key plot item from of the film. **$5,000 – $7,000**





**931. JOANNA CASSIDY "ZHORA" COAT, BRA AND GUN-SHOT EFFECTS LEOTARD FROM *BLADE RUNNER*.** (Warner Bros., 1982) Designed by Michael Kaplan for Joanna Cassidy as the runaway replicant "Zhora" in Ridley Scott's classic science-fiction noir-thriller *Blade Runner*. Consists of transparent plastic jacket, "blood" stained and bullet-holed skin-tone body stocking, and effects-distressed version of leather bondage-type bra. Used in the death sequence as Harrison Ford, the replicant hunter "Deckard" guns her down in a crowded shopping area, and the hits match the blood in the shoot where she received the second impact. Labeled with the costume designer's name, character name, and "Bullet Hit #2". In the original plastic bag and coat hanger directly from the set and consequent storage, untouched until cataloging for this sale. Condition remains virtually identical to distressed use on screen. A graphic and memorable artifact from the magic of movie-making. **$6,000 – $8,000**









**932. MINIATURE CITYSCAPE MODEL DETAIL PIECE FROM *BLADE RUNNER*.** (Warner Bros., 1982) Created by production designer Lawrence G. Paull and model maker William Apperson, comes this retro-future miniature cityscape detail panel of 12 in. square x 2 ½ in. deep polyfoam with applied plastic-model kit accessory parts. Likely from the Tyrell Building. Painted and with studio soiling to appear well worn. A few surface scuffs and chips. **$600 – $800**

**933. STOP-MOTION CRACKING EGG FROM *Q*.** (UFDC, 1982) Stop-motion cracking egg from the cult classic film, *Q*, which featured the winged Aztec god, Quetzalcoatl, terrorizing New York City. Constructed of molded plastic and airbrushed matte grey to appear like ancient stone. The egg is cut into four sections with armature and hinge on the back, the opening of the egg controlled by puppeteers that pulled on discrete wires that are still present and attached. Measures 12 in. long by 7 in. diameter. **$800 – $1,000**











**934. Christopher Reeve hero Superman costume from *Superman III*.** (Warner Bros., 1983) This is the "Dark" Superman costume worn by Reeve in the scenes when the Man of Steel is affected by the synthetic tar-laced Kryptonite, turning him angry, depressed and destructive. The costume consisting of a long-sleeve leotard of dark blue and red stretch jersey, with chest emblazoned with the trademark Superman *"S"*, scarlet briefs, a pair of matching blue stretch tights, a dark yellow-painted leather belt, long flowing cape of scarlet wool with padded shoulders and interior bias label handwritten *"C. Reeve Walking Col/D /no.2"*, the back having a dark yellow Superman *"S"* logo with black stitched borders. The Oval openings surrounded with Velcro are present on each hip through the red briefs for wire/aerial work. The costume is mounted on a custom display mannequin with a head crafted in the likeness of Christopher Reeve featuring a pewter finish. The boots are replica to complete the display. Stands approx. 77 in. tall (on base). This costume was acquired directly from Warner Bros. and comes with a Warner Bros. COA. In excellent condition. **$30,000 – $50,000**





**935. Liam Neeson "Kegan" hero axe from *Krull*.** (Columbia, 1983) Hero axe featuring a curved head and spiked end of polished metal and cord-wrapped wooden handle. This impressive weapon measures 49 in. long with a 16 in. long head. **$1,000 – $1,500**





**937. Liam Neeson "Kegan" hero dagger from *Krull*.** (Columbia, 1983) Hero special effects dagger with retractable tip constructed of aluminum blade, brass hilt and pommel and wooden handle. Measures 16 in. long. A finely detailed weapon from the film. **$500 – $700**





**938. Animatronic Snake Monster puppet from *Dreamscape*.** (TCF, 1984) This snake monster is the terrifying nightmare bogeyman from a child's recurring dream that haunts Dennis Quaid's psychic character Alex. This creature head is crafted of polyurethane foam, painted to detail, with resin teeth and cable-actuated mouth. Measuring approx.20 in. tall, this puppet was used in one of the final sequences when Alex enters the dream of Christopher Plummer's evil Bob Blair character frightening him to death by turning into the snake monster in an elevator. A key piece from this memorable sci-fi horror film with star-studded cast. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom. **$2,000 – $3,000**







**936. Green skeleton shirt worn by Christopher Guest "Nigel Tufnel" in *This is Spinal Tap*.** (Embassy, 1984) Signature sleeveless black t-shirt with green silkscreened ribcage and spine worn by Christopher Guest in his role as lead guitarist "Nigel Tufnel" in *This is Spinal Tap*. Worn in many key scenes in the film, most notably while showing Rob Reiner his Marshall amps that "go to 11." Approximately a Men's size Large. T-shirt has been laundered and exhibits some tiny holes along the right arm hole and lower left rear hem; otherwise, Very good condition. **$400 – $600**


















**939. Jon Van Ness "John 'Ollie' Olsen" NY Knights complete home uniform from *The Natural*.** (TriStar, 1984) Complete screen-worn New York Knights home baseball uniform worn by Jon Van Ness as catcher, "John 'Ollie' Olsen," in the 1984 film adaptation of Bernard Malamud's novel, *The Natural*. The uniform comprises the #18 striped jersey (size 42), matching pants, black leather belt, striped socks, cap and leather cleats. Jersey has number and team name in felt letters, baseball centennial patch and lightning bolt patch. Pants are handwritten inside the waistband, *"VanNess,"* cleats are handwritten *"Olsen #18,"* cap is written *"#18."* Also includes his varsity jacket (handwritten tag *"J.V.N."*) and Spalding baseball. Accompanied by Van Ness' LOA and original call sheet. **$6,000 – $8,000**



# DUNE









**940. Screen-used authentic Guild Navigator costume from *Dune*.** (Universal, 1984) Distinctive costume worn by one of the Guild Navigators in this memorable sequence of *Dune*. In the Dune universe, the mutated Guild Navigators use the spice drug mélange to successfully navigate "folded space." This heavy garment is made of thickly padded polyester shell with heavy padded wool interior and bearing the Spacing Guild emblem on the upper left breast. It is hand-painted with faux spice stains at the collar, gloves and lower right by the film's Costume Designer, Bob Ringwood. It exhibits minor fraying along the lower hem and the shoulders; otherwise, very nearly as screen-used. **$2,000 – $3,000**

**941. Five screen-used dresses worn by Novices of the Bene Gesserit Order in *Dune*.** (Universal, 1984) Suite of five screen-used dresses designed by Bob Ringwood and worn by Novices of the Bene Gesserit Order. Made from pre-crinkled black rayon with trademark yellow striped accents. Together with two screen-used capelets with trains, one of raw silk with decorative frog closure, worn by Silvana Mangano who played "Reverend Mother Ramallo." Excellent condition; as screen-used. **$1,000 – $1,500**





**942. Shock trooper rifle from *Dune*.** (Universal, 1984) Formidable-looking prop weapon wielded by the Shock troopers lined-up as salute to Brad Dourif "Piter De Vries" in *Dune*. Constructed of a resin gatling-style barrel and chamber and rubber covered stock with aluminum and metail rail detailing. It measures an impressive 40 ¾ in. long. A rare prop from this imaginative film. **$2,000 – $3,000**











**945. Shopping bag and prosthetic severed head from *Stephen King's Cat's Eye*.** (MGM/UA, 1985) Sadistic mobster Kenneth McMillan "Cressner's" wife runs away with fading tennis pro Robert Hays "Johnny Norris" and in retaliation forces Norris to edge his way around the ledge of the building without falling. At the end McMillan tosses his wife's head at Hays. Constructed of foam latex and completely hand-painted and detailed with wig and eyelashes. Includes the screen-used paper shopping bag. **$600 – $800**

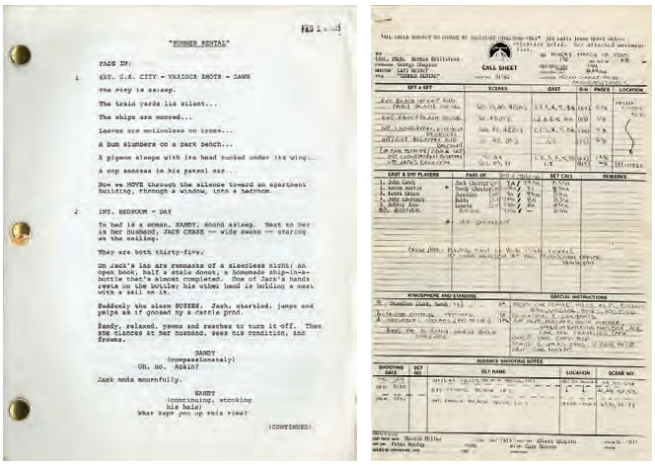
**943. Eddie Murphy "Det. Axel Foley" letter jacket from *Beverly Hills Cop III*.** (Paramount, 1994) Eddie Murphy "Det. Axel Foley's" Detroit Lions letter jacket of black wool, crème leather sleeves and large Lions helmet on the left breast and back. Worn by Murphy throughout the entire first half of the film. Internal tag is handwritten *"1."* Exhibits slight scuffing and wear at the sleeves from production use; otherwise, Fine condition. **$2,500 – $3,500**






**944. Annihilator 2000 prop gun from *Beverly Hills Cop III*.** (Paramount, 1989) The Annihilator 2000, a luxury personal weapon developed by Bronson Pinchot "Serge" and seen in the memorable TV commercials and used to hilarious effect by Eddie Murphy "Axel Foley" in *Beverly Hills Cop III*. This impressively built prop is constructed of an aluminum housing and is festooned with a variety of gadgets including swivel out night vision goggles, CD player, microwave oven, a number of banks of switches and other humorous devices. An internal compressor created the muzzle flashes seen on-screen. Very sturdy construction with an aluminum housing, plastic and metal detailing. Measures a full 39 in. long x 11 in. tall. Special shipping arrangements will apply. **$600 – $800**



**946. Carl Reiner clapperboard from *Summer Rental*.** (Paramount, 1985) Production used clapperboard with date, director and camera credits applied in vinyl lettering and still bearing scene and take numbers in erasable ink. Includes a rainbow script (lacks front cover) and call sheets. **$200 – $300**





**947. *Big Trouble in Little China* Steve Johnson "Beast" suit with mechanical head.** (TCF, 1986) One of the great 1980s monsters, the Chinese Wildman lives in the sewers under Little China in director John Carpenter's visually striking homage to the Chinese sword and sorcery films of his youth. Created by the artisans of the Boss Film creature shop under Steve Johnson, this hairy beast features the screen-used mechanical head replete with crazy fangs and wild eyes, screen-used hands and feet with nasty looking resin claws and a replica bodysuit to complete the display. Exibits minor cracking and wear to the foam latex. Measures an impressive 47 in. tall x 60 in. long and 38 in. wide. Special shipping arrangements will apply. **$4,000 – $6,000**







**948. Rare fully animatronic puppet from *Howard the Duck*.** (Universal, 1986) This is the only fully animatronic "Howard the Duck" puppet created for the film adaptation of Steve Gerber's comic book. Lucas' adaptation of the comic book placed less emphasis on the satirical storytelling in order to highlight the special effects of Industrial Light & Magic. The film's advanced stop-motion animatronic sequences were difficult to shoot due to the number of puppeteers required to operate the different parts of the body and director Willard Huyck continually reshot scenes as the technology improved. This impressively detailed fully animatronic puppet is constructed of a ball-and-socket aluminum armature covered in foam latex, the torso, arms and head are completely covered in white duck feathers. It features an internal breathing mechanism, multiple servos as well as hand paddles to actuate the mouth and eye movements. Howard stands a full 42 in. tall. The cost to build this impressive puppet is infamous and the attention to detail and craftsmanship is amazing. It exhibits some latex deterioration at the eye sockets and bill, and there are holes at the knees exposing the armature. Despite these minor condition issues the puppet is in remarkable condition and a testament to the special effects wizardry of ILM. **$20,000 – $30,000**





**949. Hanging vampire insert foot from *The Lost Boys*.** (Warner Bros., 1987) Just before sundown, prior to the climactic attack by the vampire clan, a pair of hideous clawed vampire feet are seen hanging from a bar while the vampires are sleeping in their seaside cave. This foot is crafted of slip latex hand painted and detailed with hand-punched hair and resin claw-like nails. Mounted on a wooden base. Artifacts from this cult, ground-breaking vampire film are rarely encountered. In fine condition. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom. **$600 – $800**



THE LOST BOYS



**950. Kiefer Sutherland "David" wig from *The Lost Boys*.** (Warner Bros., 1987) Kiefer Sutherland's platinum blonde mullet gave distinction to his lead vampire character, David, in *The Lost Boys*. This wig was worn by Kiefer for pickup shots after he had changed his hair following principal photography. It was also used as a stunt wig for the character as well as the wig on the mechanical body when he was impaled on the antlers at the end of the film. Created from hand-tied human hair, the wig is mounted on a cloth head form. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom. Excellent condition. **$400 – $600**





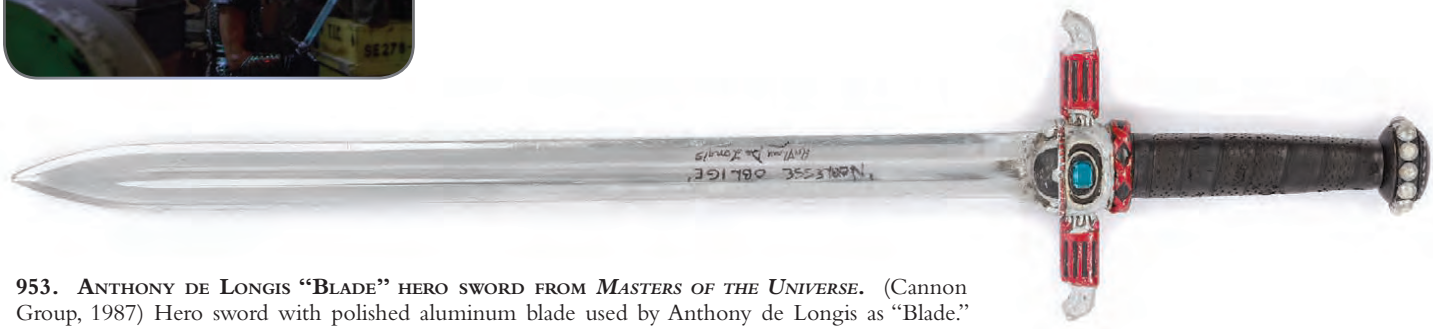
**951. Duncan Regehr "Count Dracula" cape from *The Monster Squad*.** (TriStar, 1987) Cult favorite Duncan Regehr breathed sinister life into the bloodsucking "Count Dracula" in the beloved Halloween favorite, *The Monster Squard*. This is Regehr's "Dracula" black wool cape with full red satin lining, cord tie attachment at the neck, and distinctive batwing scalloping along the lower edge. Exhibits a few tiny holes and soiling along the lower hem from production use; otherwise, condition is Excellent. **$800 – $1,200**



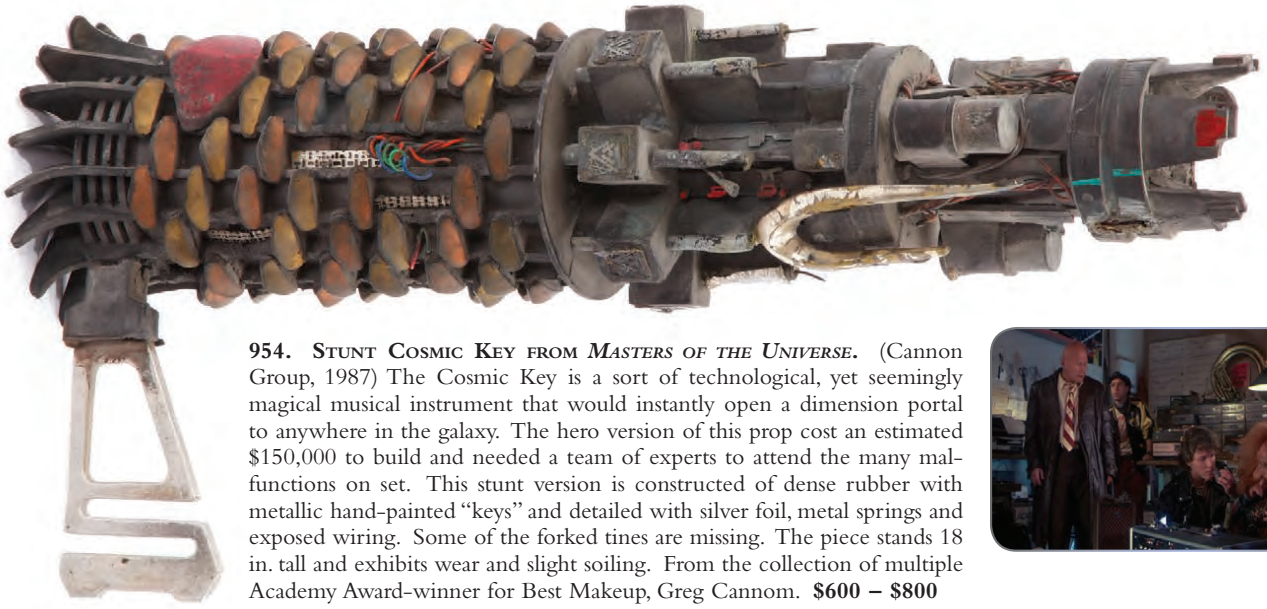


**952. Dark Trooper sword from *Masters of the Universe*.** (Cannon Group, 1987) Impressively detailed sword with aluminum blade and resin hilt airbrushed to appear like ancient metal. Wielded by one of the Dark Troopers in *Masters of the Universe*. Measures 42 in. long. **$600 – $800**





**953. Anthony de Longis "Blade" hero sword from *Masters of the Universe*.** (Cannon Group, 1987) Hero sword with polished aluminum blade used by Anthony de Longis as "Blade." Hilt is resin and decorated with a faux blue gem on either side. Signed in black ink on the blade, *"Noblesse Oblige, Anthony de Longis."* Exhibits wear and notching along the blade from production use. **$1,000 – $1,500**





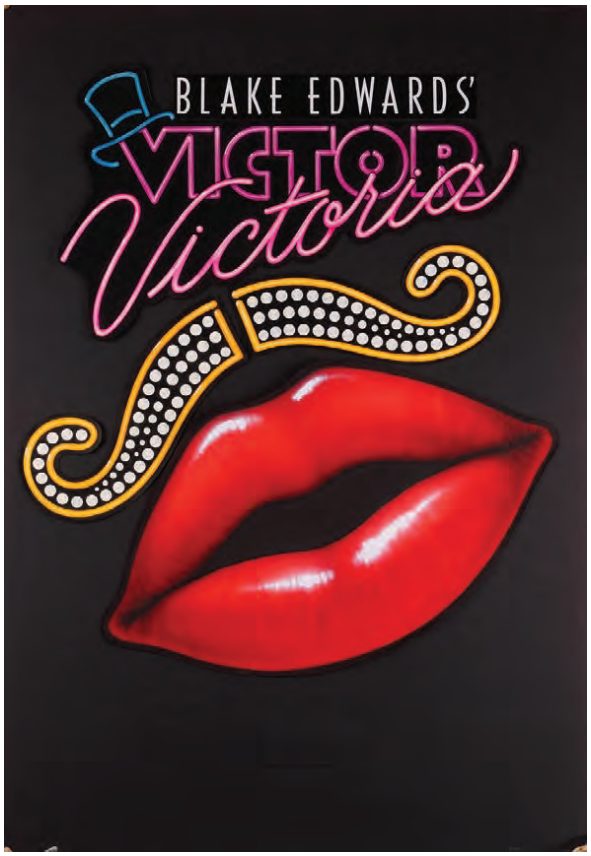
**954. Stunt Cosmic Key from *Masters of the Universe*.** (Cannon Group, 1987) The Cosmic Key is a sort of technological, yet seemingly magical musical instrument that would instantly open a dimension portal to anywhere in the galaxy. The hero version of this prop cost an estimated $150,000 to build and needed a team of experts to attend the many malfunctions on set. This stunt version is constructed of dense rubber with metallic hand-painted "keys" and detailed with silver foil, metal springs and exposed wiring. Some of the forked tines are missing. The piece stands 18 in. tall and exhibits wear and slight soiling. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom. **$600 – $800**



**955. Original John Alvin concept poster artwork for *The Princess Bride*.** (TCF, 1987) Original concept artwork for the one-sheet poster design by artist John Alvin featuring a story time rendered in a fantastic setting in the style of Maxfield Parrish. Accomplished in acrylic and airbrush on illustration board measuring 30 ½ in. x 46 ¼ in. Lower left corner bumped;Very fine. **$4,000 – $6,000**



**956. Original John Alvin final poster artwork for *Empire of the Sun*.** (Warner Bros., 1987) Original artwork for the final release one-sheet poster design by artist John Alvin featuring the iconic image of the boy playing while a Japanese Zero plummets to the ground. Accomplished in acrylic and airbrush on illustration board measuring 30 in. x 46 in. Upper and lower left corners bumped; Fine. **$6,000 – $8,000**




**957. Original John Alvin final poster artwork for *Victor/Victoria*.** (MGM, 1982) Original artwork for the final release one-sheet poster design by artist John Alvin. Accomplished in acrylic and airbrush on illustration paper, trimmed to title and applied to illustration board measuring 33 in. x 48 in. Corners bumped; Fine. **$3,000 – $5,000**



**958. Original John Alvin final poster artwork for *Red Dawn*.** (UA, 1984) Original artwork for the final release one-sheet poster design by artist John Alvin and features Soviet paratroopers jumping in to the sleepy town of Calumet, Colorado. Accomplished in acrylic and airbrush on illustration board measuring 33 in. x 44 in. Excellent. **$4,000 – $6,000**



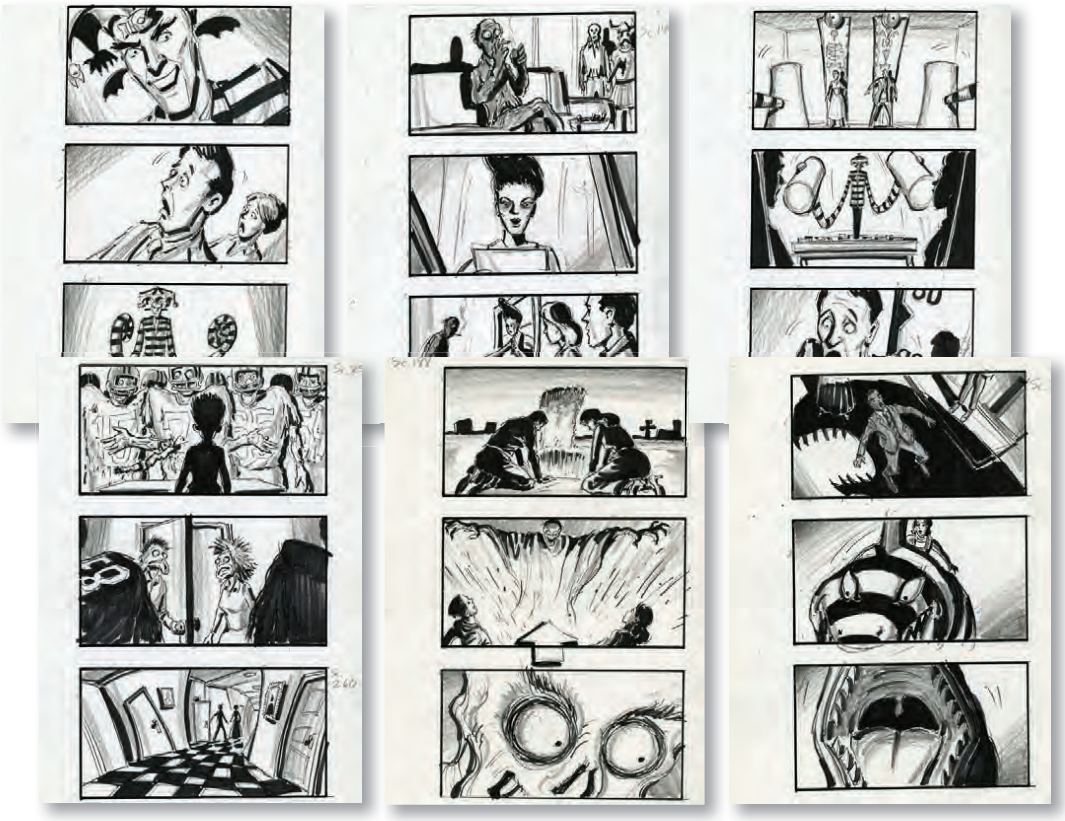
**959. Original John Alvin final poster artwork for *Short Circuit*.** (TriStar, 1986) Original artwork for the final release one-sheet poster design by artist John Alvin, featuring the experimental robot, Number 5, being struck by a lightning bolt. Accomplished in acrylic and airbrush on illustration board measuring 29 ½ in. x 44 in. Tape residue at the lower center edge; Very fine. **$6,000 – $8,000**



**961. Final Antarian makeup concept from *Cocoon: The Return*.** (TCF, 1988) This is the life-size Antarean final makeup concept for the second film in the Cocoon franchise. The bust is created of rigid polyfoam carefully detailed and painted by the artists who created the alien makeup for the film. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom. Excellent condition. **$2,000 – $3,000**




**960. Original John Alvin final poster artwork for *Willow*.** (MGM, 1988) Original artwork for the final release one-sheet poster design by artist John Alvin, featuring Val Kilmer "Madmartigan," Joanne Whalley "Sorsha," and Warwick Davis "Willow Ufgood" in a memorable montage from the film. Three panels total, one of the final artwork. Accomplished in acrylic and airbrush on illustration board. The final artwork measures 33 in. x 47 ¼ in.; character artwork 36 in. x 56 in., and other is 39 in. x 50 in. Final artwork is in Excellent condition, others with bumped and peeling lower corners; Fine. **$6,000 – $8,000**



**962. *BEETLEJUICE* STORYBOARD.** (Warner Bros., 1988) Approximately 600+ individual storyboard panels, three to a page on 200+ leaves of illustration paper measuring 8 ½ in. x 11 in. Comprises very nearly a complete sequence of the film beginning with the Deetz family moving in to the house through the closing moments of the marriage ceremony of Beetlejuice and Lydia. Most are production Xeroxes that have been extensively hand-embellished in pencil and ink with approx. 10 pages of original pencil-drawn storyboard panels. An incredible sequence of original production art from this modern classic. **$4,000 – $6,000**





**963. SCREEN-USED BRIDGE MINIATURE FROM *BEETLEJUICE*.** (Warner Bros., 1988) This model bridge with hole in its side is a visible when Alec Baldwin "Adam Maitland" is seated at the town's scale model during the Deetz's moving-in day. Constructed of balsa wood, hand-painted and detailed. Measures 7 ½ in. x 2 ½ in. x 2 ¾ in. **$800 – $1,200**

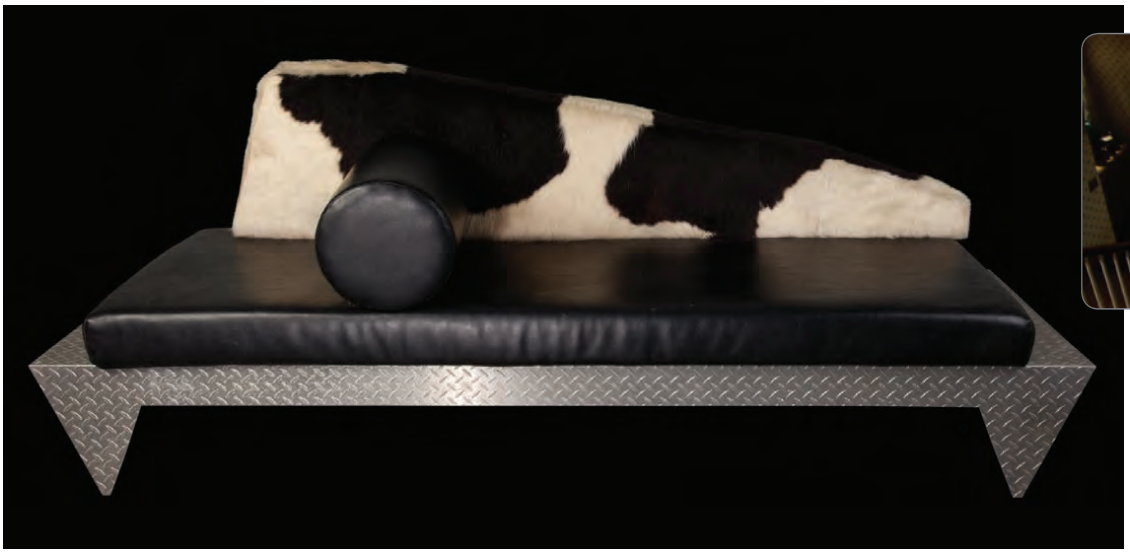








**964. COLLECTION OF SPECIAL EFFECTS SKIN APPLIANCES FROM *BEETLEJUICE*.** (Warner Bros., 1988) Collection of foam latex special effects skin appliances from *Beetlejuice* including screen-used Alec Baldwin "Adam" severed head neck appliance, production-prepped Sylvia Sidney "Juno's" slit neck appliance, and production-made unpainted slit wrist appliances. **$600 – $800**







**965. Catherine O'Hara "Delia Deetz" custom couch from *Beetlejuice*.** (Warner Bros., 1988) Signature 1980s modern couch that was in Catherine O'Hara "Delia Deetz's" home in *Beetlejuice*. The couch is clearly seen moving itself in on moving day and again after the memorable "Day-O (Banana Boat)" song sequence. Constructed of heavy diamond plate steel base, black leather and cowhide upholstery. Measures 102 in. long x 37 in. tall x 30 in. deep. Special shipping arrangements will apply. **$1,000 – $1,500**





**966. Pair of distorted underworld doors from *Beetle Juice*.** (Warner Bros., 1988) Pair of distorted white wooden door facades used in the sequence when Adam and Barbara are walking through the underworld hallway en route to visit their afterlife case worker. The smaller, forced perspective door measures approx. 53 in. x 37 1/2 in.; the larger door measures 75 in. x 40 in. From the collection of multiple Academy Award-winner for Best Makeup, Greg Cannom, these are the only existing set pieces from the *Beetlejuice* he has. Both doors in fine condition. Special shipping arrangements will apply. **$300 – $500**




**967. Coffin from *Beetlejuice*.** (Warner Bros., 1988) Screen-used prop wooden coffin with studio distress and faux "worming" to the wood lid. Excavated by Alec Baldwin "Adam" and Geena Davis "Barbara." It has a studio antiqued metal plaque reading "Betelgeuse" and measures 76 in. x 24 in. wide x 8 in. deep. Special shipping arrangements will apply. **$3,000 – $5,000**







**968. Original Pumpkinhead bust from *Pumpkinhead*.** (Lion Films, 1988) Special effects insert bust of the nightmarish "Pumpkinhead," a demon summoned to mete out vengeance in special effects wizard, Stan Winston's, directorial debut. This impressive bust was created by Stan Winston Studio and is constructed of polyurethane foam with latex skin. Completely hand-painted and detailed with trademark grimacing teeth. Measures 32 in. tall x 30 in wide x 29 in. long. The bust is signed by Lance Henriksen who played "Ed Harley" and includes his handwritten LOA.
**$5,000 – $7,000**





**969. Ghost of Christmas Past screen-used skull and skeletal torso display from *Scrooged*.** (Paramount, 1988) This sinister apparition is one of three boogeymen that haunt Scrooge, played by Bill Murray, in Richard Donner's well-regarded updating of Charles Dickens' *A Christmas Carol*. The grinning skull atop a massive ribcage is the creation of legendary husband and wife makeup artists, Tom and Bari Burman, who were nominated for an Oscar for their work on this film. This stunning screen used monster is augmented with a replica black shroud to round out the eerie display. Constructed of fiberglass, it exhibits slight wear with one broken rib. Mounted on a metal armature, the figure stands a full 56 in. tall x 32 in. wide at shoulders. **$2,000 – $3,000**




**970. Original Ernie Hudson "Winston Zeddemore" jumpsuit from *Ghostbusters II*.** (Columbia, 1989) Coverall jumpsuit worn by Ernie Hudson as "Winston Zeddemore." Attached name patch and leg nozzle. Interior is handwritten in ink "Hudson #2" inside the collar and "Ernie Hudson" on the Flight Suits Ltd. label. A few light stains; otherwise, Excellent screen-worn condition. **$2,000 – $3,000**







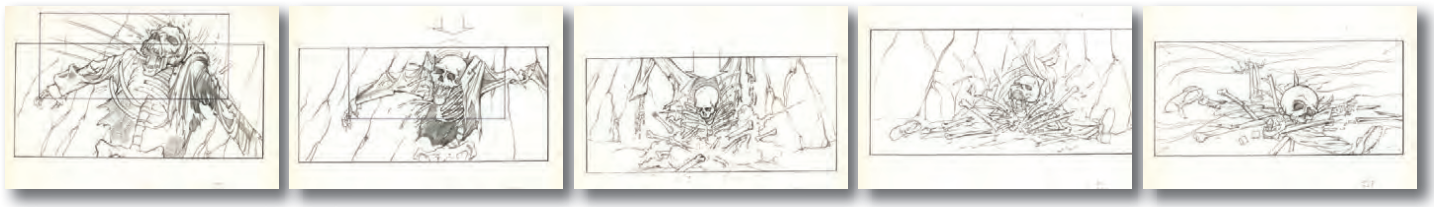
**971. *Raiders of the Lost Ark* Nazi puppet used in Ark reveal sequence.** (Paramount, 1981) During the climactic ending of *Raiders of the Lost Ark*, when the interior of the Ark is revealed, the spirits are freed morphing into gruesome demons. During the conflagration the Nazi soldiers are swept up in the flames and destroyed. This is one of the special effects puppets used in that scene and is created, interestingly enough, from a large-scale Harrison Ford "Han Solo" Star Wars action figure! The head, hands, and hair have been repainted, a resin officer's cap has been added, as well as painted cuffs made from tape. Includes a wooden rifle with shoulder strap (tip of rifle broken). Measures 12 in. tall. Exhibits slight wear from production use. **$1,000 – $1,500**

**972. Tunnel sequence storyboards from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Five (5) original (and 1 production studio Xerox) storyboard panels accomplished in pen and marker on leaves of 8 ½ in. x 11 in. illustration paper. Comprises a sequence for the shot of the German fighter's wings breaking off as Henry Jones, Jr. and Sr. speed through the tunnel. Panels measure 3 ¼ in. x 7 in. Xerox bears a presentation inscription in the lower right corner. **$1,500 – $2,500**





**973. "Leap of faith" storyboard sequence from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Eight (8) original production storyboard panels accomplished in pencil and blue crayon on leaves of 8 ½ in. x 11 in. illustration paper and featuring Henry Jones, Jr. during the third trial, the "leap of faith" made over an apparently impassable ravine with a bridge hidden by forced perspective. Panels measure 4 in. x 9 ½ in. **$1,500 – $2,500**



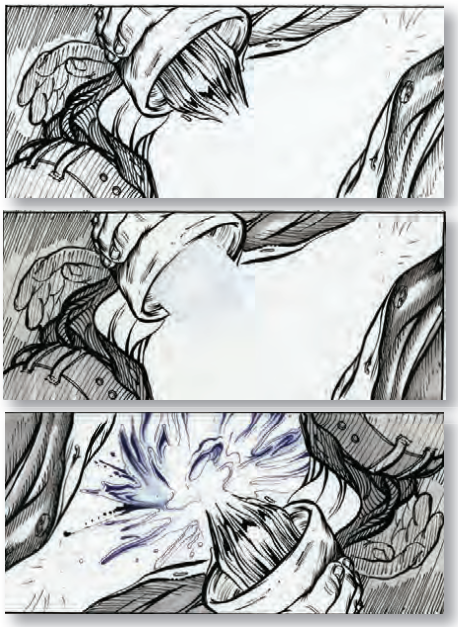
**974. Donovan choosing poorly storyboard sequence from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Five (5) original production storyboard panels accomplished in pencil and on leaves of 8 ½ in. x 11 in. illustration paper and featuring Donovan's death scene with his skeleton crashing to the ground. Panels measure 4 in. x 9 ½ in. Some with production notation arrows for the shots in the margins. **$600 – $800**



**975. German plane hitting flock of birds storyboard sequence from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Pair of storyboard panels featuring a Xerox image of Henry Jones, Jr. with printed image of German plane hitting the flock of birds with clouds and bird carnage hand-drawn in blue ink. Accomplished on 4 1/8 in. x 9 in. illustration paper. **$400 – $600**



**976. Tank going over cliff storyboard from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Storyboard drawing accomplished in pencil and ink and incorporating a production Photostat on an 8 ½ in. x 11 in. leaf of illustration paper, art measures 4 in. x 8 ½ in. It depicts the thrilling desert chase sequence where Harrison Ford "Indian Jones" leads the Nazi tank to the cliff. Production notation *"TK3"* in pencil in the lower right margin. **$200 – $300**



**977. Trio of storyboards depicting Indy pouring Grail water on Henry Jones wounds from *Indiana Jones and the Last Crusade*.** (Paramount, 1989) Collection of 3 storyboard drawings accomplished in ink and gouache on 8 ½ in. x 11 in. leaves of illustration paper, art measures 3 ½ in. x 8 in. They depict the sequence where Harrison Ford "Indiana Jones" pours the restorative Grail water on Sean Connery "Professor Henry Jones" mortal wounds. Includes a production Xerox. Fine; with staple holes at the top left corner. **$300 – $500**





**978. Hero animatronic "Mohawk" Mogwai puppet from *Gremlins 2: The New Batch*.** (Warner Bros., 1990) This character is the main villain in the film and shows it in the mischievous expression on his face. This hero screen-used animatronic puppet was featured in many of the early scenes of the film and goes on to become the lead evil Gremlin. Made of polyurethane, foam latex and fake fur, the puppet still has the animatronic cables attached. Accompanied by a signed LOA from six-time Academy Award-winning visual effects wizard, Rick Baker. **$8,000 – $12,000**

## GREMLINS 2



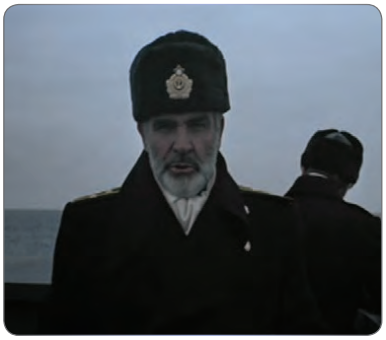


**979. Hero melting puppet from *Gremlins 2: The New Batch*.** (Warner Bros., 1990) Specifically featured when the lead "Brain Gremlin" (voiced by Tony Randall) disintegrates, this puppet has layers of foam "brain matter" running down its body and features advanced bone and muscle exposure. A cavity up its back was made for the specific movement required and it retains the animatronic cables attached with trigger actuating the eyelids. Made of polyurethane and latex foam. This particular Gremlin is one-of-a-kind and certainly one of the more frightening images from the film. Accompanied by a signed LOA from six-time Academy Award-winning visual effects wizard, Rick Baker. **$8,000 – $12,000**









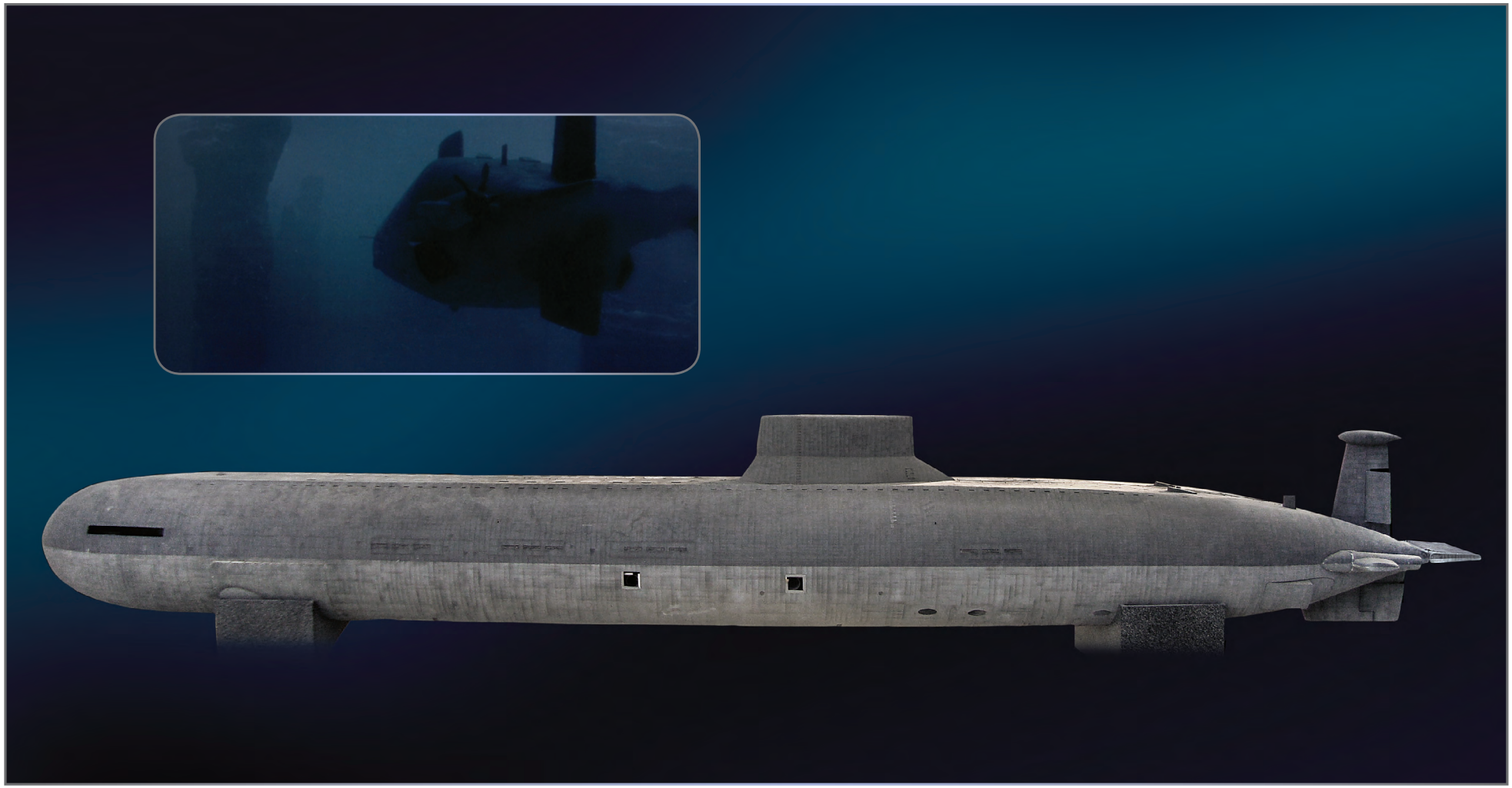






**980. Sean Connery "Marko Ramius" military uniform from *The Hunt for Red October*.** (Paramount, 1990) Black two-piece officer's uniform including jacket with starred epaulettes, bullion rank and star insignias on the sleeves, and military badges on the breast and pants. This uniform is worn by Connery as "Capt. Ramius" when shot by the saboteur. It exhibits a bullet hole at the left shoulder and studio blood spattering on the military badges. Submarine pin and Red Star insignia pin not present. Includes a heavy black wool double-breasted overcoat with starred epaulettes worn by Connery during the opening moments of the film and again during the Red October scupper ruse. Accompanied by crème wool scarf, officer's cap and heavy leather gloves with fur trim. Overcoat exhibits slight tarnishing of epaulettes; otherwise, Excellent condition. A wonderful pair of costumes from this political thriller. **$6,000 – $8,000**

**981. Sean Connery "Marko Ramius" officer's jacket from *The Hunt for Red October*.** (Paramount, 1990) Dark blue officer's jacket with starred epaulettes, bullion rank and star insignias on the sleeves, military badges on the breast, submarine and Red Star insignia pins on the left breast. This jacket is worn by Connery as "Capt. Ramius" while addressing his crew on the bridge of the Red October. Handwritten *"#6"* on the collar. **$2,000 – $3,000**



**982. Red October submarine large-scale filming miniature from *The Hunt for Red October*.** (Paramount, 1990) This is the large-scale filming miniature of the Russian Typhoon-class "Red October" nuclear submarine that was shot dry-for-wet for the thrilling underwater visual effects sequences in *The Hunt for Red October.* This submarine was to be one of the stars of this big budget film based on Tom Clancy's novel so tremendous attention to detail was taken by the production when crafting this miniature that measures a full 21 ft. long. Constructed of fiberglass, with metal substructure, styrene and plastic components, replete with chain-driven rudder and metal ladder rungs. The outer hull is completely hand-stenciled and airbrushed to detail resembling the welded steel plating of the 48,000-ton craft. The port side is the "beauty" side, while the starboard side features an exposed central section for the armature mount. Exhibits only slight wear from production use; otherwise, the condition is remarkable. Special shipping arrangements will apply. **$20,000 – $30,000**



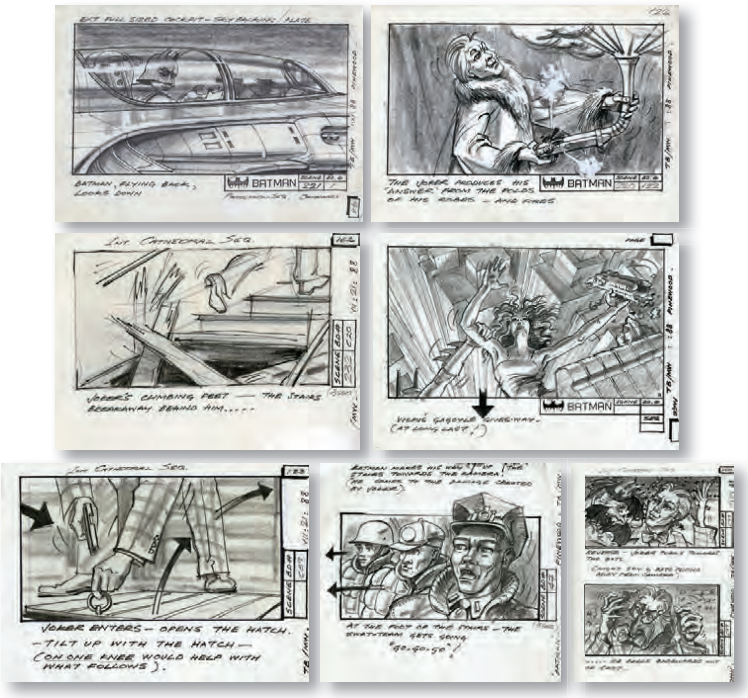



**983. Decorative Soviet Union emblem from *The Hunt for Red October*.** (Paramount, 1990) Large decorative Soviet Union state emblem with prominent red star, hammer and sickle above the globe and flanked by golden wheat. Constructed of fiberglass resin and completely hand-painted. Visible hanging on the wall in the Politbureau when Sean Connery "Marko Ramius" walks through the rooms. Measures 36 in. in diameter. **$600 – $800**





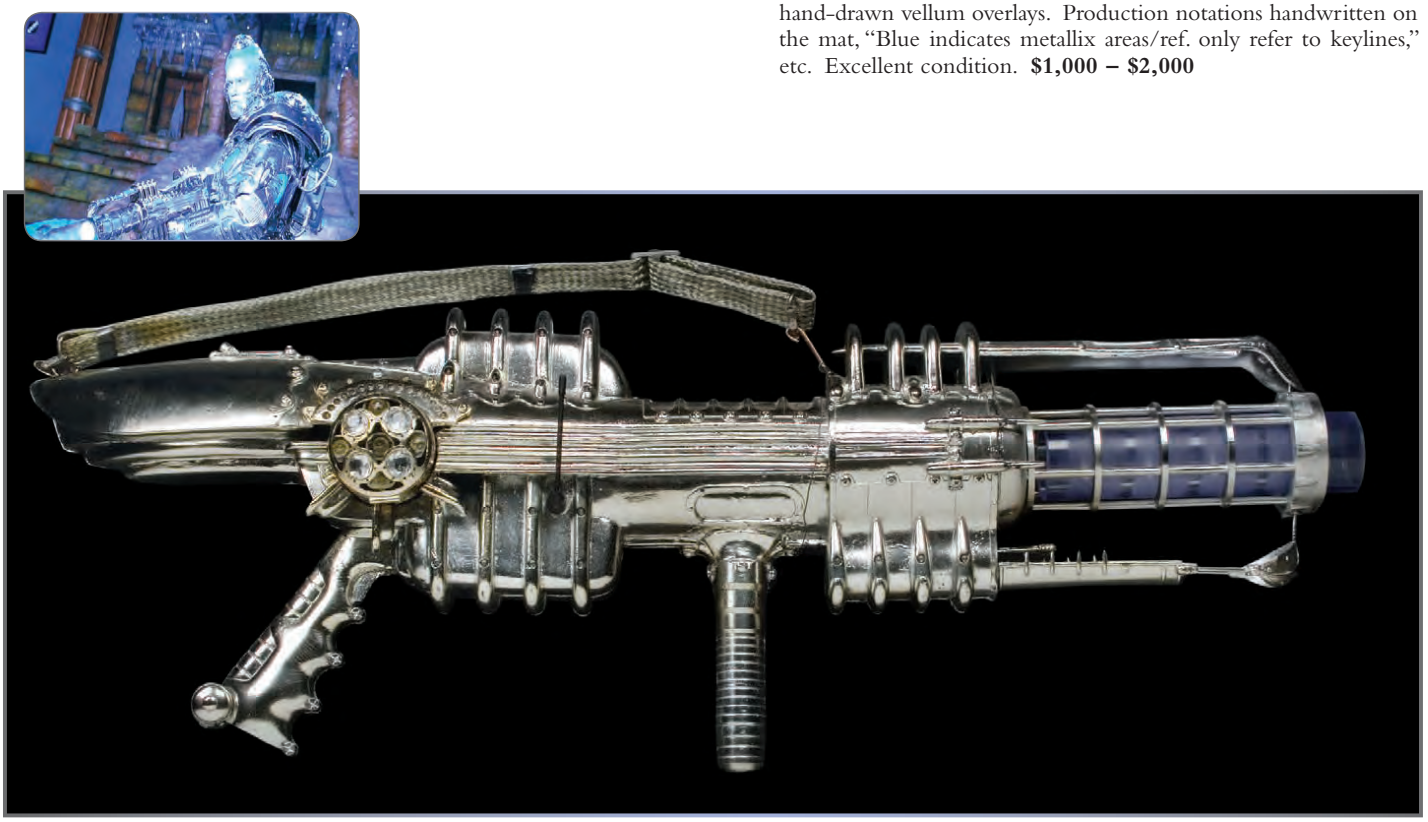
**984. Original Predator head from *Predator 2*.** (TCF, 1990) One of the most recognizable alien creatures in the history of cinema, this original Predator head was hand-crafted by the artists at Stan Winston Studio and used in the filming of *Predator 2*. Since more than one Predator arrives to Earth in *Predator 2,* Stan Winston wanted to make each as an individual, with unique differences in coloring and facial structures. The headpiece is made of foam latex and has resin teeth. It is painted to the finest of detail, complete with dreadlocks and adorned with ornaments. The latex collar has two small pieces missing both measuring about ½ in. square. The mask exhibits slight cracks but is otherwise in remarkable condition. It measures 18 in. tall x 14 in. wide. **$4,000 – $6,000**




**985. Original hand-drawn storyboards from *Batman*.** (Warner Bros., 1989) Seven original hand-drawn storyboards accomplished in pencil and ink on 6 in. x 8 ¼ in. and 8 ¼ in. x 11 ½ in. leaves with hand-written production notations in the margins, "Batman, flying back, looks down" and "The Joker produces his 'answer' from the folds of his robes – and fires," etc. One features Batman in the cockpit of the Batwing, several of the Joker, and one of Vicki Vale. **$600 – $800**



**987. Batman & Robin painting for poster.** Hand-painted and airbrushed portrait of Batman and Robin on approx. 20 in. x 24 in. illustration paper with printed celluloid overlay and additional hand-drawn vellum overlays. Production notations handwritten on the mat, "Blue indicates metallix areas/ref. only refer to keylines," etc. Excellent condition. **$1,000 – $2,000**



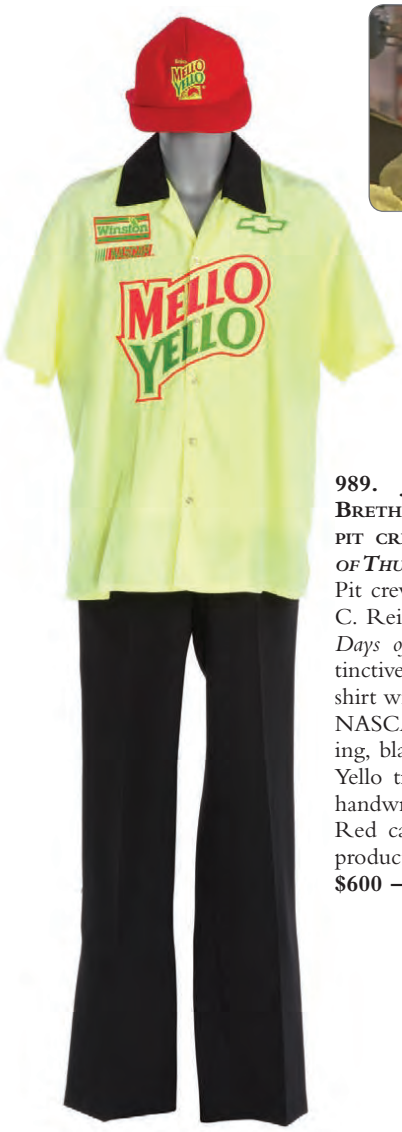
**986. Arnold Schwarzenegger hero working "Mr. Freeze" rifle from Batman & Robin.** (Warner Bros., 1997) This very impressive prop was wielded by Arnold Schwarzenegger as "Mr. Freeze" and would render its victims to be encased in ice. The gun is made of vacu-metalized rubber making it appear to be made of chrome. The barrel is a clear Lucite tube with plastic framework holding it in place. The side of the weapon, above the rear grip, has numerous diamond-like jewels embedded in a circular grill and the entire rifle has over 30 LED lights installed that would illuminate when a hidden rocker switch was activated (needs to be refurbished with new power cells to function). The shoulder strap is braided stainless steel, enhancing its look. Measures 38 in. long and comes with the original custom wooden transport case. Comes with a Warner Bros. COA. **$6,000 – $8,000**







**988. Michael Keaton hero Batsuit from *Batman Returns*.** (Warner Bros., 1992) Tim Burton's 1989 Batman and its blockbuster sequel, *Batman Returns*, not only reinvented the modern superhero, it also changed Hollywood's perception of what a caped crusader looked like. Comedic actor Michael Keaton may not have had the ideal Batman body type – no matter once costume designer Bob Ringwood got done with his inspired take on the Dark Knight. Batman represented the first time ever that a superhero costume was envisioned as more than just a fancy set of tights. Instead, Ringwood chose to accent Keaton's physique with armored pieces molded in foam latex attached to a spandex body suit. Although somewhat crude, this suit represents a grand experiment, which has now paved the way for all successive Batman film costumes, and influenced an entire generation of superheroes. This screen used costume is the much-improved *Batman Returns* version, and includes the original latex cape replete with sleeves for the armature that made the scalloped cloak extend into a Batlike silhouette as the Dark Knight crashed through a skylight in one of the most spectacular entrances in movie history. The foam latex cowl is mounted on a stunning silicone head of Michael Keaton, made using his actual lifecast taken for the production in 1988, and fitted with prosthetics grade glass eyes. The Batbelt is from an original production mold, the boots are vintage Nike Air IIIs with added boot tops and leather boot armor, the replica gloves sport urethane wrist armor. The entire ensemble is mounted on a custom-built flexible mannequin. incorporating Keaton's body cast, that expertly displays this rare, historic costume to its most dramatic effect. **$30,000 – $50,000**






**989. John C. Reilly "Buck Bretherton" Mello Yellow pit crew uniform from *Days of Thunder*.** (Paramount, 1990) Pit crew uniform worn by John C. Reilly "Buck Bretherton" in *Days of Thunder*. Includes distinctive neon yellow short-sleeve shirt with Mello Yellow, Winston, NASCAR and Chevrolet branding, black slacks, and red Mello Yello trucker cap. Shirt's tag is handwritten *"John Reily"* [sic]. Red cap is likely made for the production but not screen-used. **$600 – $800**





**991. Tom Cruise "Cole Trickle" boots from *Days of Thunder*.** (Paramount, 1990) Brightly colored western boots by Justin in red, yellow and green pattern worn by Tom Cruise "Cole Trickle" when he arrives at the test day on his Harley-Davidson. Size 9. No internal markings. **$1,000 – $1,500**



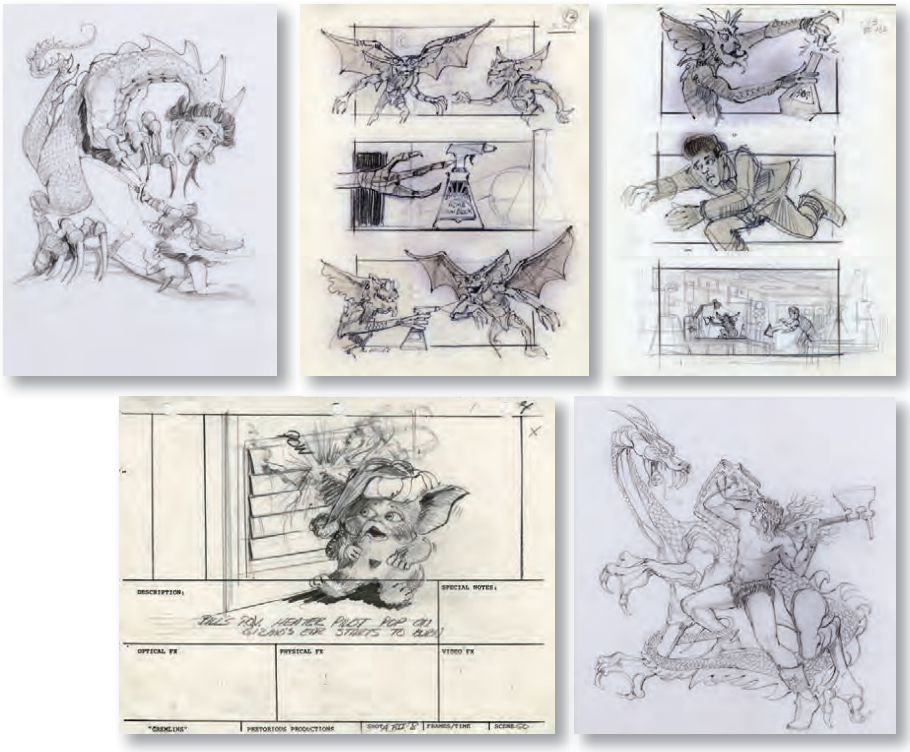
**990. Alien puppet from *Spaced Invaders*.** (Touchstone, 1990) Alien torso puppet from the cult alien comedy, *Spaced Invaders*. Features a large silicone head completely hand-painted with airbrushed detailing, clear-coated eyes and distinctive antennae. Head is mounted on a fiberglass torso and dressed in his screen-worn khaki fatigues shirt with high collar, gold bullion trim and nozzle fixtures on the right breast. Displayed on a custom faux stone fiberglass and metal base with film title. Torso and head measure 42 in. tall (66 in. on base). Special shipping arrangements will apply. **$2,000 – $3,000**







**992. Christopher Lambert "Connor MacLeod" hero katana from *Highlander II: The Quickening*.** (Interstar, 1991) Christopher Lambert "Connor MacLeod's" hero katana sword with a highly polished aluminm blade and ornate faux ivory hilt of molded resin and dragon pommel. Used in the thrilling final battle with Michael Ironside "Gen. Katana." Measures 39 ½ in. long. A beautifully crafted hero weapon from this popular film. Includes black plastic scabbard with decorative cord tie wrap. Includes a LOA from Bapty & Co., armourer to the film. **$5,000 – $7,000**



**993. Portfolio of 60+ special effects storyboards by Richard Lasley for *Gremlins II: The New Batch*.** (Warner Bros., 1990) Large portfolio containing 60+ special effects storyboards accomplished in pencil, ink and watercolor on leaves of 8 ½ in. x 11 in. illustration paper including an oversize screen-used drawing done by "Billy" in *Gremlins* accomplished in pencil on a 17 ½ in. x 21 in. leaf of vellum, a screen-used drawing of "Mrs. Deagle" from *Gremlins*, concept drawings for the logo for "Mr. Peltzer's" inventions, concept drawing of Mr. Peltzer's "Bathroom Buddy," invention from *Gremlins*, eight (8) special effects drawings from *Gremlins II*, Joe Dante's thumbnails for storyboards (3), original billboard drawing for *Gremlins* (comes with drawing of "Indie's" head and grid drawing for the full size billboard (each box represents 1 sq. ft.). Also includes approx. 70 4 in. x 6 in. color prints of Rick Baker's studio showing the Gremlins puppets in construction and development. **$4,000 – $6,000**



**994. Hero solid bronze screen-used T-800 Endo skull from *Terminator 2: Judgment Day*.** (Carolco, 1991) Following the Future War introduction of *T2* depicting the flame-engulfed playground following Judgment Day, the upper torso of a T-800 Endoskeleton is engulfed in flames. This was a practical effect performed by casting parts of the Endoskeleton in solid bronze and chrome plating it. Purchased two weeks prior to the release date of the film, the skull was donated by Stan Winston of Stan Winston Studio. This is the only solid bronze Endo skull made for the production. Signed by both Stan Winston and Arnold Schwarzenegger at the top of the head using an engraving tool. The vertebrae are original as are the compression rods which exhibit some traces of scorching. Display base was made at Stan Winston Studio in preparation of the charity auction: Free Arts for Abused Children. Measures 17 in. tall x 15 ½ in. wide x 10 ½ in. deep and weighs 56 pounds. Specially shipping arrangements will apply. **$12,000 – $15,000**







**995. Robert Patrick "T-1000" special effects shirt with servo-controlled bullet hits from *Terminator 2: Judgment Day*.** (Carolco, 1991) Visual effects shirt with simulated shotgun blasts exposing Robert Patrick as the "T-1000's" liquid metal. The inside of the shirt features a fiberglass torso plate with spring-loaded silver "hits" that would pop open when activated by servos via remote control. Mechanisms and wiring still in place. Rear zipper closure to this heavily-modified police shirt. **$4,000 – $6,000**





**996. Julia Roberts "Tinkerbell" costumes from *Hook*.** (TriStar, 1991) Suede "Tinkerbell" tunic and skirt worn by Julia Roberts during the flying sequences in *Hook*. This signature costume features a tunic with drawstring closure and leaf shaped string ends, distinctive tattered detailing along the edges and colored suede stitching. The tunic has holes in the back and skirt with holes on the thighs for fitment of the wire harness worn during the special effects flying sequences. Both pieces with internal Columbia Studios tags, skirt handwritten *"Julia 1-FLY."* Condition is Excellent; very nearly as screen-used. **$3,000 – $5,000**





**997. Primitive wooden slingshot backpack from *Hook*.** (TriStar, 1991) Crude improvised slingshot weapon used by one of the Lost Boys during the climactic showdown with Dr. Hook. Features an aluminum frame with wicker and twig covering and thick wool padded harness for attachment to the actor, and wooden accordion-style slingshot. Beautifully detailed and hand-painted for this rollicking sequence. Measures 20 in. tall and 36 in. long when fully extended. **$400 – $600**



**998. Army of Darkness extremely rare screen-used complete Bruce Campbell "Ash" costume on sword-wielding display.** (Universal, 1992) Sam Raimi's epic finale to his *Evil Dead* trilogy was so hampered by budgetary constraints that friends often helped on the film for free. Consequently, very little from this film (or its even lower budgeted prequels) survived. This elaborate display features Bruce Campbell's screen worn cape, tunic, pants and complete metal armor (including his screen used leather mechanical stunt gauntlet). A replica sword, shoes and an awesome likeness of Ash in silicone with prosthetic grade glass eyes and hand-punched human hair complete the display. Measures a full 6 ft. tall. Special shipping arrangements will apply. **$12,000 – $15,000**





**999. Gary Oldman hero "Bat-Drac" creature suit from *Bram Stoker's Dracula*.** (Columbia, 1992) This is the suit worn by Gary Oldman as Dracula while he is in bat creature form and surprised by the hunters breaking into the bedroom with Mina. Dracula confronts the intruders stating, "Look what your God has done to me" and he then proclaims that Mina is his bride before escaping. This is the only "Bat-Drac" costume created for the film. Standing an impressive 74½ in. tall (on 3½ in. base), the suit consists of spandex with single-hair, double-knot hand-tied yak hair and foam latex and resin elements. All is original except the front facial appliance, which was discarded after use. The face on the creature has been created from the original molds used to make Oldman's facial appliances and painted to detail by the original artists who created the character. An incredible and terrifying costume from this modern classic horror film directed by Francis Ford Coppola. The extensive hair work on the costume represents at least $50,000 if it were to be created today. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. Latex components exhibit general wear as expected from material of this age; overall, in fine condition. **$20,000 – $30,000**



**1000. Gary Oldman hero "Wolf-Drac" creature suit from *Bram Stoker's Dracula*.** (Columbia, 1992) This is the suit worn by Gary Oldman as Dracula while he emerges in London as a wolf-like creature amid a fierce thunderstorm and hypnotically seduces, then rapes and bites "Lucy Westenra." This is the only "Wolf-Drac" costume created for the film. Standing an impressive 75 ½ in. tall (on 3 ½ in. base), the suit consists of spandex with single-hair, double-knot hand-tied yak hair and foam latex and resin elements. The facial appliance worn by Oldman was discarded so the face on the creature has been created from the original molds used to make Oldman's facial appliances and painted to detail; the hands and feet were recreated to complete the display by the original artists who created the character. The extensive hair work on the costume represents at least $75,000 if it were created today. A fantastic one-of-a-kind costume from this modern classic horror film directed by Francis Ford Coppola. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. Latex components exhibit general wear as expected from material of this age; overall, in fine condition. **$20,000 – $30,000**



**1001. Dracula's brides severed heads from *Bram Stoker's Dracula*.** (Columbia, 1992) These are the three heads of Dracula's wives severed by "Van Helsing" after he infiltrates Dracula's castle and throws them into the ravine. These realistic heads are created of slip rubber and painted to detail. The wigs on each head are not from the production. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. In fine condition.
**$3,000 – $5,000**



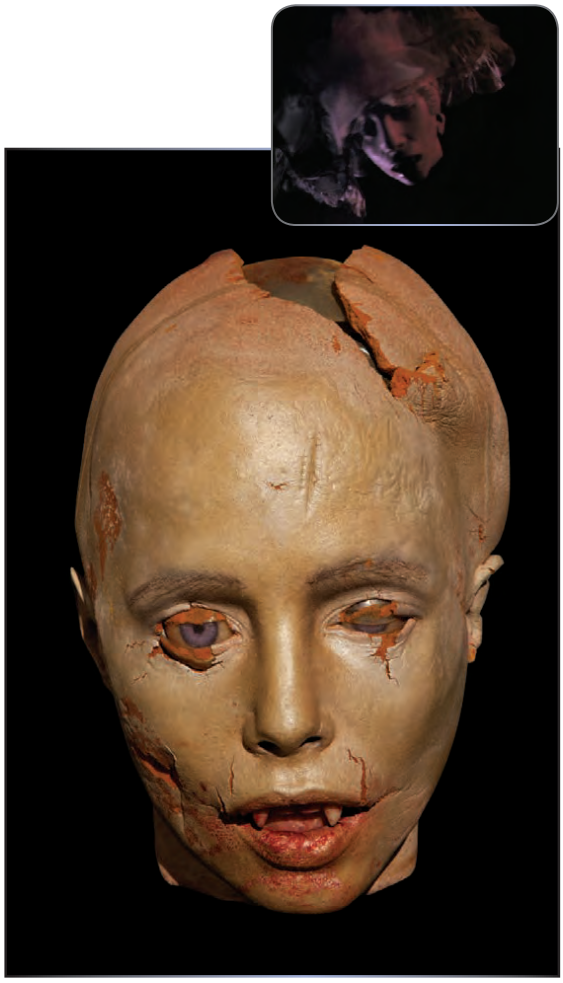




**1002. Screen-used Gary Oldman "Count Dracula" severed head from *Bram Stoker's Dracula*.** (Columbia, 1992) At the finale of the film, Dracula lies dying in the same chapel where he renounced God in his ancient demonic form. He asks Mina to give him peace, they share a kiss and he is transformed back to a young man. Mina then shoves the knife through Dracula's heart and the mark on her forehead disappears as Dracula's curse is lifted. She then decapitates him. This is the head used in this sequence. Constructed of slip latex, filled with polyfoam and painted to detail replete with neck stump detailing and hand-punched hair. The eyes of the head were cast closed, however the director, Francis Ford Coppola wanted Dracula's eyes open so an artist painted the eyes on the lids. Dracula's mustache is missing; otherwise, in excellent condition. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. In fine condition. **$4,000 – $6,000**



**1003. Winona Ryder "Elisabeta" head from *Bram Stoker's Dracula*.** (Columbia, 1992) In the beginning of the film, the viewer is taken back to 1462 to discover Dracula's origin. Vlad Dracula, a member of the Order of the Dragon, returns from a victory against the Turks to find his wife, Elisabeta, has committed suicide after receiving a false report of his death. Enraged at the notion of his wife being damned for the act of suicide, Dracula desecrates his chapel and renounces God, declaring that he will rise from the grave to avenge Elisabeta with all the powers of darkness. This is one of two Elisabeta heads created for the "pool of blood scene" when she is discovered by Dracula lying on the chapel floor. Made of slip latex with hand painted detailing, hand-punched hair and resin teeth. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. **$1,000 – $1,500**



**1004. Animatronic severed Sadie Frost "Lucy" head from *Bram Stoker's Dracula*.** (Columbia, 1992) Having been killed by Dracula nights before, Lucy is buried in the family's mausoleum and Van Helsing, insisting that Lucy is not dead, brings Arthur, Seward and Quincy with him to the crypt. Arthur hammers a stake through her chest, but the vampire is still not completely dead so Van Helsing slices her head off with a sword. This is the head that was used in this sequence. Created of a fiberglass underskull with elaborate internal mechanisms for movement and a foam latex skin and resin fangs/teeth. The head is without the wig or wedding headpiece. Latex exhibits deterioration and studio trauma. Anthony Hopkins missed the neck on the first take, causing Cannom and the crew to completely repair the face which took several days. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. **$2,000 – $3,000**



**1005. "Bat Drac" maquette from *Bram Stoker's Dracula*.** (Columbia, 1992) This is a maquette of the final "Bat-Drac" creature approved by director Francis Ford Coppola for the film. Beautifully crafted of resin and detailed in a gold finish, this impressive piece stands on an integral base and measures 21 in. tall. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. **$3,000 – $5,000**



**1006. Gary Oldman "Dracula" wig and production head from *Bram Stoker's Dracula*.** (Columbia, 1992) This is the iconic wig that serves as the memorable centerpiece of Gary Oldman's aged Dracula, with his face pale and creased with wrinkles and long, spidery fingers greets Keanu Reeves "Jonathan Harker" upon his arrival to the castle. The wig is mounted on an original head from the production cast of Oldman wearing his aged makeup from these memorable scenes. Meticulously created from human hair, this is the only wig of its kind made for the film. Certainly one of the most famous and recognizable wigs in cinematic history. From the collection of Greg Cannom who won the Academy Award for Best Makeup for this film. In excellent condition. **$20,000 – $30,000**









**1007. Anjelica Huston "Morticia" costume from *The Addams Family*.** (Paramount, 1991) Elegant, period-styled aubergine and black heavy brocade gown with intentionally tattered sleeve-ends and train designed by Ruth Myers for Anjelica Huston as "Morticia Addams" in *The Addams Family.* This is her principal costume and is worn throughout the majority of the film. Includes tattered black silk crepe scarf as an appropriate accent. Fine condition as screen-worn. **$4,000 – $6,000**

**1008. Raul Julia "Gomez" costume from *The Addams Family*.** (Paramount, 1991) Two-piece 3-tone grey-wool suit designed by Ruth Myers for Raul Julia as "Gomez Addams" in *The Addams Family,* with bow tie from *Addams Family Values*. Western Costume Co. labels in jacket and pants typed "2689-1 Raul Julia". Includes "Sy Mondschien" striped shirt attributed to the first film. Worn for several scenes through the middle of the film, and in Fine condition, as screen-worn. **$4,000 – $6,000**





**1009. Christina Ricci "Wednesday" costume from *The Addams Family*.** (Paramount, 1991) Simple vintage-styled girl's black dress with needle-and-pin decoration and full row of decorative self-covered black buttons down front and along cuffs, designed by Ruth Myers for Christina Ricci as "Wednesday Addams" in *The Addams Family*. Worn together with included black stretch tights as her principal costume throughout the majority of the film. Both articles in Very Fine condition, essentially as screen-worn. **$4,000 – $6000**





**1010. Electric chair from *Addams Family Values*.** (Paramount, 1993) One of seven matching prop full-size electric chairs in which Joan Cusack as "Debbie Jellinsky" attempts to electrocute the entire Addams family all at once (there was even a miniature chair in the scene for Thing) only to be vaporized by baby "Pubert Addams." Essentially complete and as screen-used. **$1,000 – $1,500**





**1011. Wednesday's green monster toy on poster from *The Addams Family*.** (Paramount, 1991, '93) Cast resin green-painted "monster" toy with rolling wheels, 19 in. long, belonging to Christina Ricci's character "Wednesday Addams" in *The Addams Family* and again in *Addams Family Values*. Also prominently featured on the one-sheet poster art for the first film, held endearingly by Ricci. Fine condition as screen-used. **$800 – $1,200**





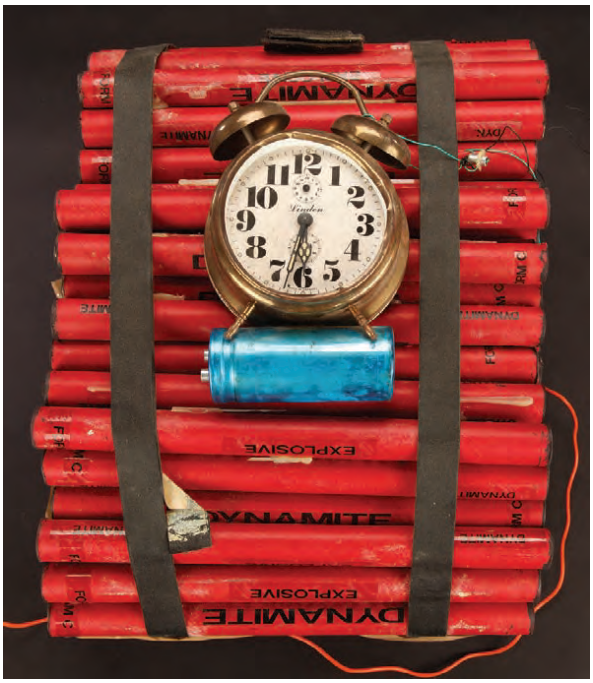






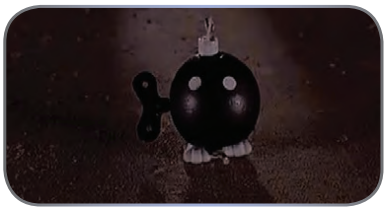
**1012. Jimmy Workman "Pugsley" striped shirt and shorts with suspenders from *Addams Family Values*.** (Paramount, 1993) Black and white striped T-shirt and charcoal wool dress shorts with sewn-in suspenders (worn under the T-shirt) designed by Theoni V. Aldredge for Jimmy Workman as "Pugsley" in *Addams Family Values*. Includes original heavy black cotton socks. Worn as his principal costume throughout the majority of the film, and in screen-worn condition. **$4,000 – $6,000**

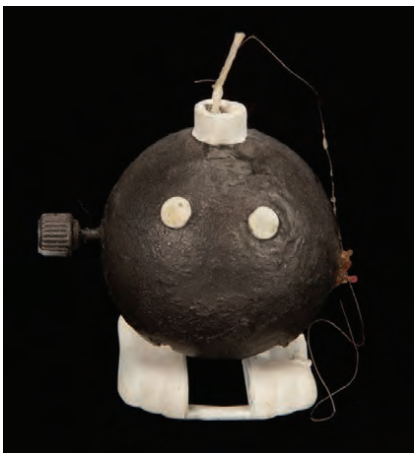
**1013. Christopher Lloyd "Uncle Fester" costume from *Addams Family Values*.** (Paramount, 1993) Heavy wool herringbone-weave overcoat with green velour collar designed by Theoni V. Aldredge for Christopher Lloyd in *Addams Family Values*. Worn over the included "fat" suit as his principal "Uncle Fester" costume throughout the majority of the film. Both articles in Very Fine condition, essentially as screen-worn. **$3,000 – $5,000**






**1014. Prop dynamite and timer from *Addams Family Values*.** (Paramount, 1993) Prop bomb of many sticks of "dynamite" with antique-type brass alarm clock timer, fashioned by Joan Cusack as "Debbie Jellinsky" and given to her beau Uncle Fester as a Christmas present, in an attempt to kill him. Glue loose on most of the sticks which bound them, otherwise Fine as screen-used. **$600 – $800**



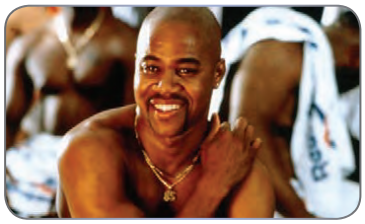


**1016. Prop Bob-omb from *Super Mario Bros.*** (Buena Vista, 1993) This prop Bob-omb is crafted from a hand-painted and decorated TOMY wind-up walking toy. Hand-painted in matte grey to appear like a cannonball with applied eyes and string fuse on the crown. Used by Bob Hoskins "Mario" during his showdown with Dennis Hopper "King Koopa." **$600 – $800**






**1015. Sylvester Stallone "Gabe Walker" jacket from *Cliffhanger*.** (Carolco, 1993) Sylvester Stallone "Gabe Walker" signature yellow pullover windbreaker festooned with numerous vintage-style climbing patches on the chest and sleeves. Zipper front closure, zipper front pocket and stowable hood within the collar. Men's size Large. **$600 – $800**






**1017. Cuba Gooding, Jr. gold chain and other props from *Jerry Maguire*.** (TriStar, 1996) A collection of props from *Jerry Maguire* including Cuba Gooding, Jr. "Rod Tidwell's" gold chain, First Class United Airlines round trip tickets from Miami to LA, "While You Were Out" office memos, business card wallet with Jerry and Bob Mohr's business cards, Jerry's return address labels, personal "SMI" stationery with handwritten notes, press box passes, NFL draft pass and "Calvin Nack" (played by Brent Barry) Utah Jazz trading card. **$600 – $800**




**1018. Police car from *RoboCop 3*.** (Orion, 1993) 1986/87 Ford Taurus OCP Detroit police car used in the filming of *RoboCop 3*. The car is painted flat black with black steel wheels, a Whelen police light bar with rocker control switches on the dashboard. The odometer has an indicated 18,445 miles and is fitted with a laptop computer mounted to the center console, Motorola CB radio with trunk mounted aerial and custom installed cage between the front and rear seats. It exhibits some decals on the windshield and faux bullet hit stickers along the driver's side likely added later. This car was raffled by Dark Horse Comics at the 1992 San Diego Comic Con and a window decal states this is the last surviving police car from the film. Includes four RoboCop comic books. Special shipping arrangements will apply. **$10,000 – $12,000**



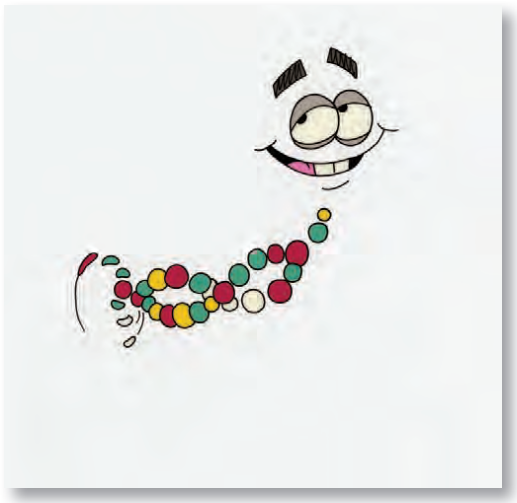


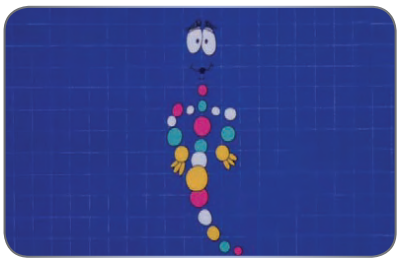


**1019. Peter Weller's stunt double mask from *RoboCop*.** (Orion, 1987) Latex mask worn by Peter Weller's stuntman while wearing the RoboCop suit. Features faux metal appliances on the sides and Velcro rear closure at the rear. Made from Weller's life cast and acquired directly from the stuntman on the film. Exhibits slight toning and tiny cracks along the eyes. **$400 – $600**




**1020. Complete Peter Weller "RoboCop" costume from *RoboCop*.** (Orion, 1987) In this classic sci-fi action film, Peter Weller plays police offer "Alexander James Murphy" who is brutally murdered and subsequently re-created as the super-human cyborg, "RoboCop." This iconic costume is constructed of fiberglass resin that is completely hand-painted and detailed to appear like weathered metal. It comprises the distinctive helmet, breastplate, pauldrons (shoulder/upper arm armor), cuisses (thigh armor), greaves with faux shock absorbers on the back, and shoes. The foam rubber gloves and leg under-suit visible at the knee-joints exhibit deterioration and are in need of restoration. The helmet is stamped "OCP Police 001" and the left thigh bears an "OCP" plaque. The costume is mounted on a full-size male mannequin that makes for an impressive display measuring 72 in. tall. Special shipping arrangements will apply. **$10,000 – $12,000**





**1021. "Mr. DNA" pair of animation cels and layout drawings from *Jurassic Park*.** (Universal, 1993) Pair of original production cels of "Mr. DNA" from the cartoon played for the visitors of Jurassic Park. Features two hand-painted cels (no backgrounds) and a pair of corresponding production layout drawings accomplished in graphite and colored pencil on leaves of 9 in. x 12 in. animation paper. **$300 – $500**




**1022. Pteranodon maquette from *Jurassic Park III*.** (Universal, 2001) ¼ scale approved sculpt used at ILM for computer reference in the making of the film. The sculpt was done and painted at Stan Winston Studio. Constructed of resin and meticulously hand-painted with airbrushed highlights and other details by the same Stan Winston Studio artists who created the full-size figure for the film. Wingspan measures 55 in. wide x 19 in. long and mounted on a steel support rod attached to a wooden base with Stan Winston Studio sticker. Special shipping arrangements will apply. Perfect for display. **$4,000 – $6,000**



**1023. Velociraptor arm from *Jurassic Park III*.** (Universal, 2001) Velociraptor arm/claw most likely on one of the animatronic arms. Created by Stan Winston Studio of foam latex and completely hand-painted. It measures 17 in. long x 12 in. wide and is mounted on a custom Plexiglass base for display. **$600 – $800**








**1024. Natasha Henstridge "Sil" maquette by Tom Burman from *Species*.** (MGM, 1995) This amazing "Sil" maquette made by Tom and Bari Burman was conceived before Boss Film convinced the filmmakers they should go with a visual effects house since Sil was mostly a digital creation. The Burmans' take in many ways is superior to what is seen on film. Constructed of resin and completely hand-painted and detailed with iridescent paint scheme. Stands 18 in. tall on base. **$2,000 – $3,000**



**1025. Original screen-used stop-motion slave puppet from *Tales from the Hood*.** (Savoy, 1995) Hero animatronic stop-motion slave puppet and the featured character from the segment that stars Corbin Bernsen as the white supremacist, "Duke Metger," that gets his comeuppance. This hero puppet is visible in the sequence where it jumps from the chandelier and starts biting Corbin Bernsen. Resin head with articulated mouth and body is aluminum ball-and-socket armature covered in foam latex. Retains the attached cable and lever for operating the mouth. Foam latex is brittle and exhibits chipping and loss at the fingers and arms. Measures approx. 13 in. tall. **$1,000 – $1,500**








**1026. Mel Gibson "William Wallace" hero Claymore from *Braveheart*.** (Paramount, 1995) This is Mel Gibson "William Wallace's" hero Claymore used in the thrilling battlefield sequence fighting the British soldiers. It features a special effects blade with retractable tip as well as a solid metal blade, which can be easily interchanged by screwing to the hilt. Accompanied by the original sturdy wooden production-made transport case measuring 63 in. x 17 in. x 5 in. The impressive weapon measures a full 60 ½ in. long and is detailed with a leather wrapped grip and blade shoulder. Includes a LOA from Nick Allder, chief of special effects on the film. An incredible, instantly recognizable hero weapon from this modern classic. **$20,000 – $30,000**






**1027. Tom Hanks "Forrest Gump" hat from *Forrest Gump*.** (Paramount, 1994) Studio distressed red baseball cap with "Bubba Gump Shrimp Co." logo patch worn by Tom Hanks as "Forrest Gump." When Robin Wright "Jenny Curran" declines his marriage proposal, while sitting on the porch the next day he decides "that day, for no particular reason, I decided to go for a little run." Forrest's "little run" took him from coast to coast and into the national spotlight once again. This hat is visible in the later stages of the running sequence and exhibits minor soiling and wear representing his arduous trip across country. Handwritten in black ink inside the hatband, *"2nd Stage #3."* A fantastic and iconic wardrobe item from one of the most memorable scenes of the film. Acquired from Paramount in the mid-1990s, as were all the other items from this film, and provenance is impeccable. **$6,000 – $8,000**








**1028. Tom Hanks "Forrest Gump" navy sport jacket with table tennis patch from *Forrest Gump*.** (Paramount, 1994) While recuperating in the military hospital, Tom Hanks as "Forrest Gump" discovers he has an amazing talent for ping pong/table tennis, first playing as a demonstration for wounded veterans and then competing nationally against the Chinese. His exploits landed him on the *Dick Cavett Show* opposite John Lennon where he wears this double-breasted blue blazer with United States Table Tennis Association patch on the left breast pocket and features a full silk satin red and blue star lining. In Excellent screen-worn condition. **$6,000 – $8,000**



**1029. Michael Connor Humphries "Little Forrest" boy's short-sleeve button-up shirt from *Forrest Gump*.** (Paramount, 1994) Sky blue cotton with light plaid chest boy's button-front short-sleeve shirt, designed by Joanna Johnston for Michael Connor Humphries as "Little Forrest" in *Forrest Gump*. (Note: this is a custom hand-made garment, uncommon for productions this recent). Worn for little Forrest's first day at school, when he meets the first, and only, love of his life Jenny (played as a child by Hanna Hall) on his first school-bus ride, and again for the scene where Jenny inspires him to break free of his leg braces and "Run, Forrest, Run!". Light soiling around collar, else Very Fine condition, essentially as screen-worn. **$1,000 – $1,500**







**1030. Tom Hanks "Forrest" navy pullover with table tennis patch from *Forrest Gump*.** (Paramount, 1994) U.S. Table Tennis Association official "Van Heusen" navy acrylic V-neck pullover with red, white, and blue neckline motif, designed by Joanna Johnston for Tom Hanks as "Forrest Gump", and worn when he joins Gary Sinise "Lt. Dan" at a bar for New Year's eve, and Dan promises in jest to be his first mate on Bubba's shrimp boat, and later when he refuses the sexual advances of a bar girl. Very Fine condition, essentially as screen-worn. **$2,000 – $3,000**



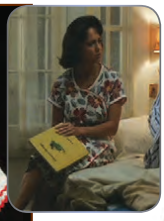
**1032. Robin Wright Penn "Jenny" hippie dress and silk parchment shirt from *Forrest Gump*.** (Paramount, 1994) Persian-rug patterned woven wrap-dress and parchment silk shirt designed by Joanna Johnston for Robin Wright Penn as "Jenny" in *Forrest Gump*. Worn during her hippie days living on a commune, and hitch-hiking in the rain. Very Fine condition, essentially as screen-worn. **$2,000 – $3,000**



**1031. Tom Hanks "Forrest" Nike running shoes from *Forrest Gump*.** (Paramount, 1994) Vintage-styled ca. 1975 Nike white leather running shoes with red "swoop" and blue sole inserts, as Tom Hanks "Forrest Gump's" signature footwear for the last third of the film, after the love of his life Jenny has given him a pair. This is a "beauty" pair from the beginning of his long, long run, and from shots around the house, with only minimal soil on soles from screen-use, and mismatched strings, likely intentional. Accompanied by a pair of distressed "Wigwam" cotton socks from the early stages of his run. Both items sourced by designer Joanna Johnston for Tom Hanks as "Forrest Gump". Acquired from Paramount in the mid-1990's, as were all the other items from this film, and provenance is impeccable. Very Fine condition, essentially as screen-worn. **$3,000 – $5,000**





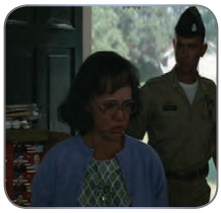


**1033. Sally Fields "Mrs. Gump" floral dress from *Forrest Gump*.** (Paramount, 1994) Simple cotton floral-print day dress designed by Joanna Johnston for Sally Field as "Mrs. Gump" in *Forrest Gump*. Worn early in the film while Forrest is still a boy, when she is reading *Curious George* to him in bed and Forrest wonders if his father will ever return from "vacation". Very Fine condition, essentially as screen-worn. **$1,500 – $2,500**





**1034. Sally Fields "Mrs. Gump" dress and apron from *Forrest Gump*.** (Paramount, 1994) Green, purple and blue silk "tic-tac-toe" print dress with pink and wine-berry cotton kitchen apron, designed by Joanna Johnston for Sally Field as "Mrs. Gump" in *Forrest Gump*. Worn early in the film when the Gumps start taking in an endless revolving door of lodgers, including a young Elvis Presley, who Forrest teaches to move his legs and hips in that special way. Very Fine condition, essentially as screen-worn. **$2,000 – $3,000**









**1035. Sally Fields "Mrs. Gump" pair of sweaters, gloves, and purse from *Forrest Gump*.** (Paramount, 1994) Green and lavender off-the-rack sweaters (1 each), crème felt gloves, and brown leather purse, all sourced by Joanna Johnston for Sally Field as "Mrs. Gump" in *Forrest Gump*. Gloves worn at beginning of film leaving the doctor's office; purse is from Forrest's college graduation; Lavender sweater is worn when Forrest comes home from the military and his mother tries to persuade him to endorse products for his table-tennis fame. Very Fine condition, essentially as screen-worn. **$800 – $1,200**



**1036. Tom Hanks "Forrest" button down shirt from *Forrest Gump*.** (Paramount, 1994) "Venice Custom Shirts" hand-tailored cotton short-sleeve button-front summer shirt, sourced by designer Joanna Johnston for Tom Hanks as "Forrest Gump". Worn when Forrest gets the mail with the letter from Apple (some "fruit company" in his words) telling him he doesn't have to worry about money anymore, again later when Jenny gives him his first pair of Nike running shoes, and again when Jenny leaves him and he starts his very, very long run. Very Fine condition, essentially as screen-worn. **$1,000 – $1,500**



**1038. Tom Hanks "Forrest" pastel-striped white cotton button down shirt from *Forrest Gump*.** (Paramount, 1994) Off-the-rack vintage "John L. Ashe" short-sleeve summer-print cotton shirt, sourced by designer Joanna Johnston for Tom Hanks as "Forrest Gump". Worn when Forrest arrives at University in the middle of George Wallace's attempt to block black students from integrating, and again much later, when Jenny comes home to him to recover from her fast life. A little soiling and wear, and pastel stripes have faded from screen appearance, generally Very Good condition. **$1,000 – $1,500**





**1037. Tom Hanks "Forrest" brown shoes, pants, 2 pair of socks and underwear from *Forrest Gump*.** (Paramount, 1994) Cotton khaki "chino" cuffed slacks designed by Joanna Johnston for Tom Hanks as "Forrest Gump" (Note: this is a custom hand-made garment, uncommon for productions this recent). Together with high-top juvenile-styled leather shoes (custom-lasted), tan cotton socks with stripes screened on, and white cotton briefs worn when Forrest arrives at Jenny's University in the middle of a rainstorm, interrupts her date, and is welcomed into her shared dorm-room. Shoes are marked inside "Par. F.G." for "Paramount Forrest Gump". Generally Fine condition, essentially as screen-worn. **$1,000 – $1,500**



**1039. Tom Hanks "Forrest" striped polo shirt from *Forrest Gump*.** (Paramount, 1994) Vintage "J.C.Penney's Towncraft" blue striped polo shirt, sourced by designer Joanna Johnston for Tom Hanks as "Forrest Gump". Worn just after Jenny has married him and they walk with their son up the driveway, again when Forrest is tearing down Jenny's house, and then fishing with Forrest Jr.; Very Fine condition, essentially as screen-worn. **$1,000 – $1,500**

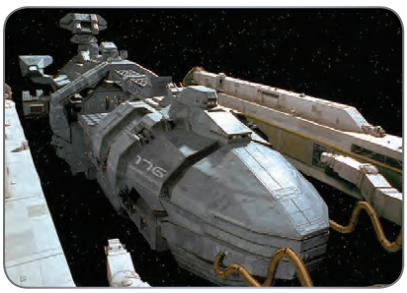




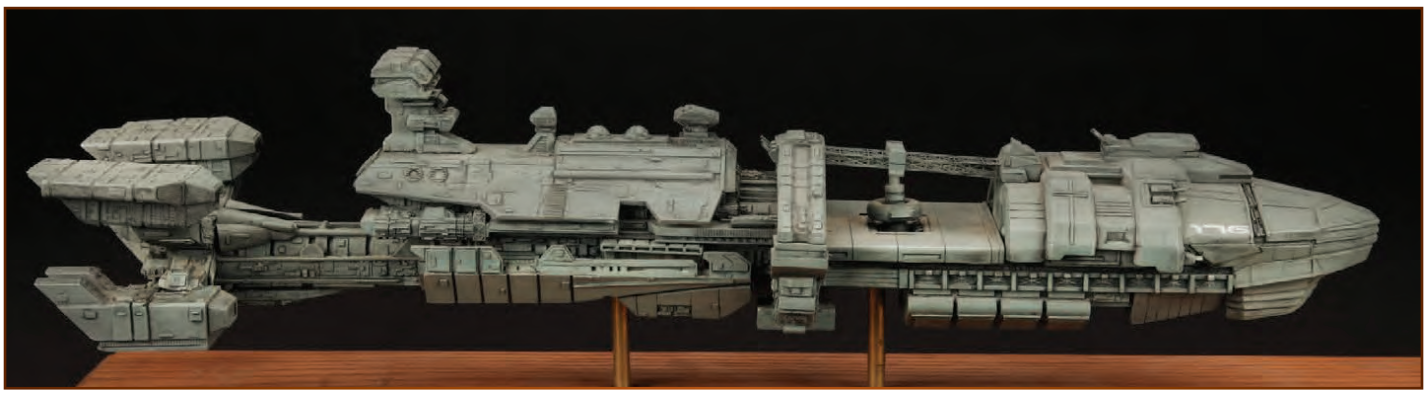


**1040. Kirsten Dunst "Claudia" doll from *Interview with the Vampire: The Vampire Chronicles*.** (Warner Bros., 1994) Victorian-style doll which belonged to Kirsten Dunst's character, "Claudia," the troubled vampire who was forever trapped in a child's body. In the film, she had a collection of dolls created in her likeness – one presented to her each year on the date of her "birth into darkness." The doll features a hand-painted porcelain head and porcelain hands and is dressed in green striped dress with plaid ribbon trim and embroidery trim. Mounted to a wooden base and perfect for display. Measures 20 ½ in. tall. Includes a Warner Bros. COA. **$600 – $800**





**1041. John Travolta "Sean Archer" costume from *Face/Off*.** (Paramount, 1997) Dark blue three-piece suit by Dominic Gherardi Custom Tailoring worn by John Travolta as "Sean Archer" during the opening sequence of the film and during the thrilling chase scene attempting to interscept Nicholas Cage "Castor Troy's" private jet. All three pieces with internal labels typewritten "John Travolta October 1996." Includes striped blue shirt by Anto Beverly Hills with sewn-in internal label, "J T Nov. 1996" and dark blue tie. With handwritten costumer tags, *"Archer Chg #4 'Face Off.'"* Excellent condition. **$1,000 – $1,500**



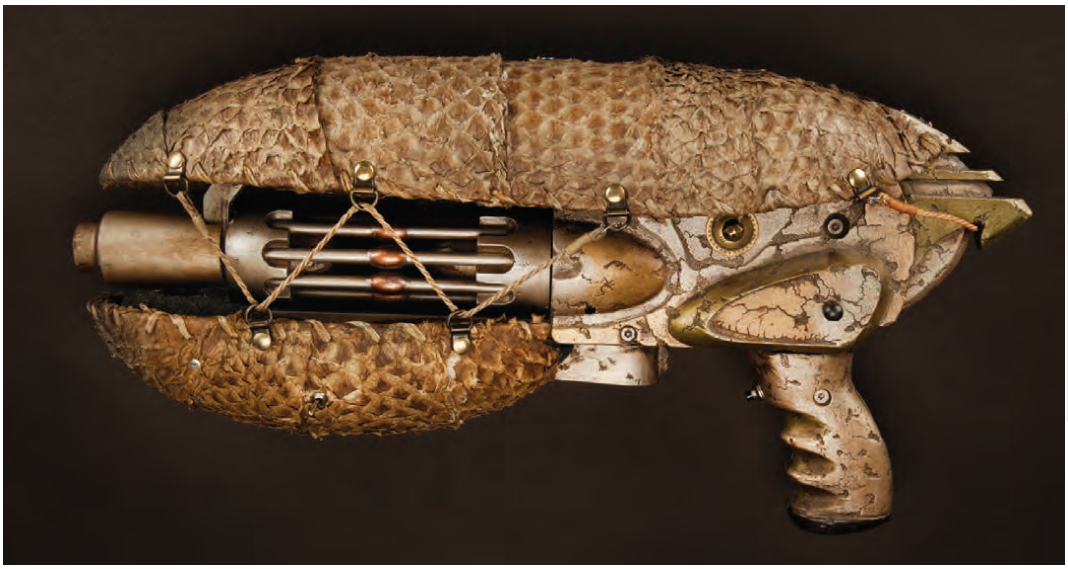
**1042. Rodger Young spaceship production maquette from *Starship Troopers*.** (TriStar, 1997) Production maquette of the Rodger Young spaceship from Starship Troopers. Constructed of cast resin and styrene scaffolding. Completely hand-painted and detailed with weathering effect. It measures 19 in. long x 5 in. wide (at engines) and mounted to a wooden display stand measuring 6 in. tall on base. A beautifully-made and impressively detailed maquette from the production. **$2,000 – $3,000**





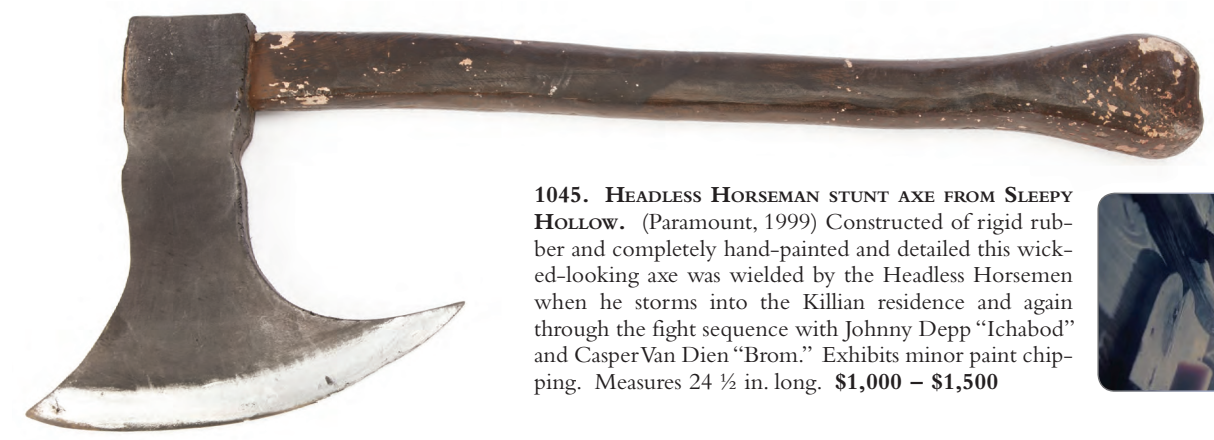



**1043. Complete Michael Clarke Duncan "Bear" astronaut suit and charging station from *Armageddon*.** (Touchstone, 1998) Complete hero asteroid suit made with heavy grey canvas and comprised of pants, vest, under tunic, boots, belt with batteries, gloves, neck ring for helmet attachment and helmet. All components are labeled "Bear," the nickname of the character played by Michael Clarke Duncan in *Armageddon*. The chestpack, backpack and helmet illuminate. The backpack has internal fans that provide ventilation for the helmet. A 12V power adapter to hook the suit up to a wall outlet is included. Comes with a series of five battery chargers mounted on a wooden base measuring 40 in. x 13 in. The suit is extremely heavy. Complete space suits from *Armageddon* are almost impossible to find, and a "functional" matched hero suit (all components from the same character/costume) is extremely rare. **$10,000 – $15,000**





**1044. Prop functioning gun from *Galaxy Quest*.** (DreamWorks, 1999) Impressively detailed prop gun used by one of Sarris' henchmen in *Galaxy Quest*. This distinctive looking weapon is constructed of faux basketwoven pods and internals of cast resin, completely hand-painted and detailed. It features a rotating internal barrel actuated by a discrete toggle switch on the lower left. A small button on the handle would illuminate a small light in the barrel, not currently working. Measures 19 in. long. **$2,000 – $3,000**



**1045. Headless Horseman stunt axe from Sleepy Hollow.** (Paramount, 1999) Constructed of rigid rubber and completely hand-painted and detailed this wicked-looking axe was wielded by the Headless Horsemen when he storms into the Killian residence and again through the fight sequence with Johnny Depp "Ichabod" and Casper Van Dien "Brom." Exhibits minor paint chipping. Measures 24 ½ in. long. **$1,000 – $1,500**





**1046. Hunter-Gratzner maquette from Pitch Black.** (Gramercy, 2000) 1:96 scale design study maquette of the Merchant Vessel, Hunter/Gratzner created for use as a three dimensional version of the designs of the ship and also for video animatic shot with a lipstick camera of the crash sequence. Hand-sculpted of urethane foam, detailed with styrene and pinned together with brass tubes and dissembles to represent each portion of the jettison sequence in the film. Hand-painted by New Deal Studios co-founder Matthew Gratzner. This impressively detailed model measures 29 ½ in. long and is mounted to a MDF display stand with applied "Hunter/Gratzner Industries, Inc." label, the company responsible for the film's miniature special effects. Includes a Hunter/Gratzner COA. **$2,000 – $3,000**







**1047. Dwayne Johnson "Scorpion King" shield and sword from *The Scorpion King*.** (Universal, 2002) Distinctive shield with large scorpion protruding and stinger wielded by Dwayne Johnson as the "Scorpion King." Constructed of dense rubber and tail of fiberglass resin, painted gold to look like ancient hand-hammered metal. Together with a scimitar-style sword with metal blade with rubberized coating and hand-painted gold. Sword exhibits some wear from production use, shield lacks arm straps on the back. **$2,000 – $3,000**





**1048. Screen-used "Wilson" used in the escape sequence from *Cast Away*.** (DreamWorks, 2000) This iconic prop is Tom Hanks "Chuck Noland's" personified friend and only companion during the four years that he spends alone on the deserted island. This Wilson volleyball plays a major role in Noland's survival and is one of the key plot devices in the film. This Wilson ball is visible in the scene where "Noland" lashes it to his raft before setting sail in an attempt to return to civilization. The studio distressed ball features the faux bloody handprint and eyes drawn on with crude stitching through the "hair." Measures 7 in. in diameter and 10 ½ in. tall. Includes 3 Polaroids of the completed Wilcolor photographs of the prop department on location with Wilson volleyballs and raft under construction, housed in a *Cast Away* wrap party folder, with map of Monu Riki island, Fiji where it was filmed, cast & crew list and other ephemera from the production. **$10,000 – $12,000**








**1049. Spider-Man costume display signed by Stan Lee.** Limited edition life-size Spider-Man replica that was made for Blockbuster Video and exhibited at stores for the 2002 film premiere. The figure stands approximately 5 ft. 6 in. tall and is posed in his classic web slinging position. The trademark Spandex suit is covered in a complex web of grey rubber, and is signed on the right thigh by legendary Spider-Man creator, Stan Lee. Exhibits minor cracking to the plastic webbing; otherwise, Excellent condition. Stands on a sturdy steel base with descriptive plaque. Special shipping arrangements will apply. **$4,000 – $6,000**

**1050. PreCrime stunt jetpack from *Minority Report*.** (TCF, 2002) Highly detailed stunt PreCrime jetpack constructed from rubber and metal thruster components, a milled aluminum belt buckle fastener, a rubber handgrip on a metal cable and topped by a carbon fiber wing. Completely hand-painted and detailed. The jetpack is wired for illumination at the side of the wings, but is currently not operational and could be easily repaired. Sits on a custom display stand with illuminating film title letters along the base. A very impressive prop from this imaginative film. **$4,000 – $6,000**










**1051. James Marsden "Cyclops" hero full screen-worn costume and visor from *X-Men 2*.** (TCF, 2003) This is James Marsden's primary hero "Cyclops" screen-worn leather battle suit including leather jacket (complete with twin-button-release "X-buckle"), leather pants, hero battle visor and boots. Cyclops' signature visor is created of resin painted gray and silver with detailed "X" insignia and fixed circular beam adjusters on the sides. The single, horizontal lens is crafted from red reflective material used in making high quality sunglasses. At the end of the film's production, James Marsden was given this costume by Bryan Singer and Tom DeSanto, the film's director and producer. Marsden later gifted this ensemble to the consignor. Displayed on the actual anthropometric mannequin (built by digitally scanning Marsden's body) used to create the costume for a perfect fit and topped with a model of Marsden's head digitally rendered in polyurethane following the 3-D scan. This fantastic piece is mounted on a base and includes a display placard hand-signed by James Marsden and well as a signed 8 in. x 10 in. photograph of Marsden wearing this costume. Stands approx. 75 in. (on 3 in. base). One could not find a finer example of a complete hero X-Men costume, especially with such fantastic provenance. **$30,000 – $50,000**



**1052. Bob Newhart "Papa Elf" complete costume from *Elf*.** (New Line, 2003) Complete Bob Newhart "Papa Elf" hero costume consisting of a fur trimmed green coat with green leather piping and gold and green floral/reindeer embroidery down the front. Jacket with label typed "Mr. Newhart" and additional collar label typed "Newhart." Includes wide black leather belt with metal buckle handwritten *"Mr. Newhart,"* yellow leggings with typed Carelli label "Mr. Newhart," distinctive black leather curl-toe shoes handwritten *"Hero BN"* inside, black suspenders, and pointed hat with satin band with internal Carelli Costumes label typed "Mr. Newhart." A fantastic and iconic hero costume from this holiday favorite. Includes a New Line COA. **$8,000 – $12,000**



**1053. Will Ferrell "Buddy" complete hero elf costume from *Elf*.** (New Line, 2003) Complete Will Ferrell "Buddy" hero costume consisting of a fur trimmed green coat with green leather piping and gold and green floral embroidery down the front. Jacket with Carelli Costume label typed "Mr. Ferrell." Includes wide black leather belt with metal buckle handwritten *"Mr. Farrell undersized belt,"* yellow leggings with typed Carelli label "Mr. Farrell," distinctive black leather curl-toe shoes handwritten *"Hero"* inside, and pointed hat with satin band and pink feather trim with internal Carelli Costumes label typed "Mr. Ferrell" and handwritten tag *"Buddy Hero 2."* Mounted on a custom-made mannequin for display. A fantastic and iconic hero costume from this holiday favorite. Includes a New Line COA. **$8,000 – $12,000**



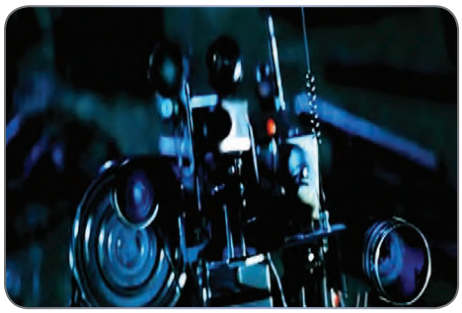





**1054. Elf book and the Puppy & Pigeon book from *Elf*.** (New Line, 2003) These two props are the main plot point of this modern Christmas classic. One, *The Puppy and the Pigeon*, is the incomplete book that Editor James Caan "Walter Hobbs" signs off on that through the course of the film leads him to finally put his family before his job. The other is an account of Will Farrell "Buddy Hobbs" adventures, *Elf: A Short Story of a Tall Tale*. Puppy book is a fully realized prop children's book with last two pages blank, and the *Elf* book features a full color dust jacket with portrait of Ferrell on the front flap but the book underneath is an actual children's book titled, *The Sandcastle* by M.P. Robertson. **$500 – $700**

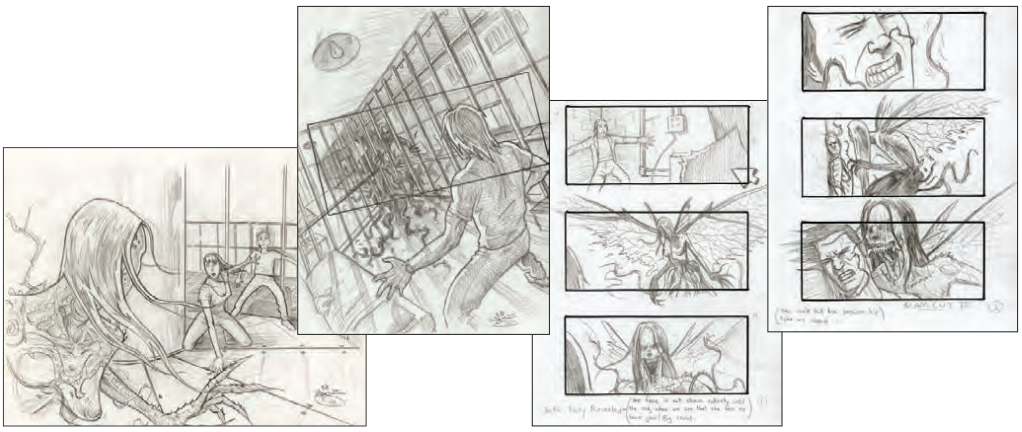


**1056. Jeff Bridges "Charles Howard" top hat from *Seabiscuit*.** (Universal, 2003) Beautiful black fur top hat by Pieroni Bruno of Italy and worn by Jeff Bridges as "Charles Howard" in *Seabiscuit*. Size 7.5 and handwritten on the inside label, "Jeff Bridges." **$400 – $600**

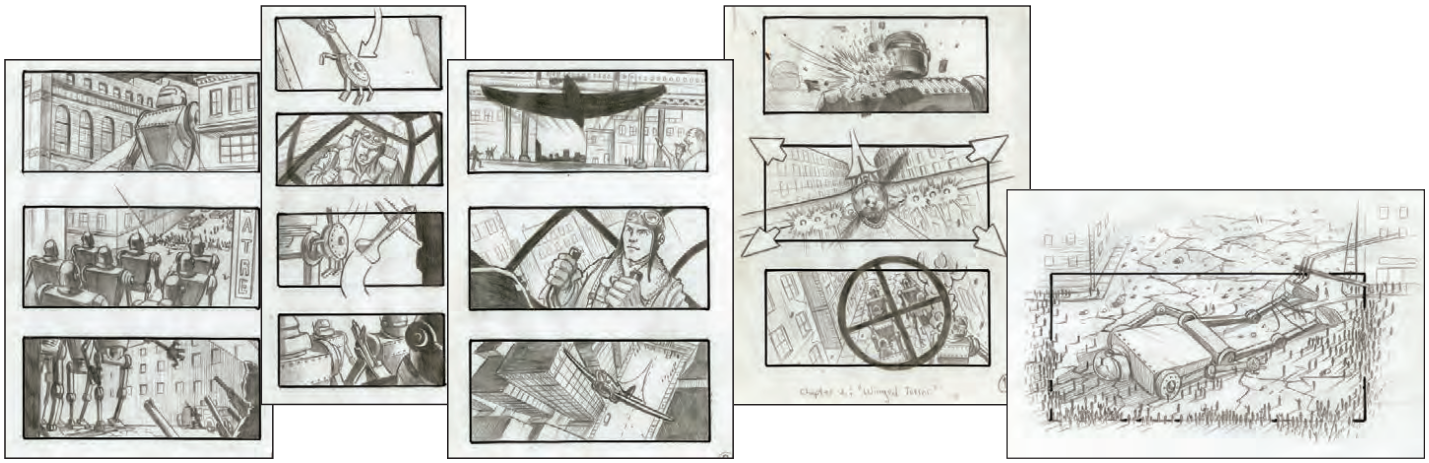


**1055. Prop remote sniper rifle with controls from *Mission: Impossible III*.** (Paramount, 2003) Impressively detailed Barrett 50 cal. sniper rifle from *Mission: Impossible III*. The barrel is constructed of fiberglass resin, mounted on a heavy steel bracket with attached scopes, an adjustment wheel for barrel elevation, faux antenna, boxes wired with toggle switches to illuminate red lights, and magazine with opening door to reveal bullets. It sits on a heavy steel tripod. Additional electronics cables present but untested. The gun measures a full 55 in. tall x 47 in. long x 40 in. wide at tripod legs. Special shipping arrangements will apply. **$2,500 – $3,500**





**1057. Original 100+ pages of storyboard artwork from *Darkness Falls*.** (Columbia, 2003) 100+ pages (most 3 panels to a page) of original storyboard artwork by artist Jesse D'Angelo accomplished in pencil on 8 ½ in. x 11 in. leaves of illustration paper. Comprises a nearly complete sequence of the film with many key scenes and including several wonderfully rendered full page images of the fearsome Tooth Fairy. Includes 10 production Xeroxes of Steve Wang creative designs for the creature and color 8 x 10 in. photos of the Tooth Fairy costumes. From the collection of the artist. **$600 – $800**

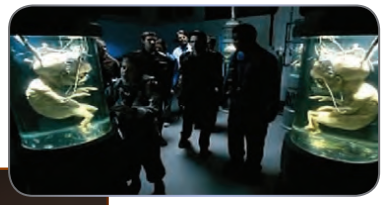


**1058. Original 100+ pages of conceptual and storyboard artwork for *Sky Captain and the World of Tomorrow*.** (Paramount, 2004) 100+ (30 pages of concepts, 77 pages of storyboards, 4 panels/page) of original artwork by artist Jesse D'Angelo accomplished in pencil on 8 ½ in. x 11 in. leaves of illustration paper. Comprising Chapters 1 "Mechanical Monsters" and 2 "Winged Terror" and featuring key scenes from this imaginative film. Concepts include character ideas, various helicopter, transport and weapon designs. A fantastic group of original artwork. **$800 – $1,200**





**1059. Doug Jones "Silver Surfer" facial appliance from *Fantastic Four*.** (TCF, 2007) Foam latex facial appliance worn by Doug Jones in his role as the "Silver Surfer." Completely hand-painted and detailed and mounted on a custom display stand with discrete switch that illuminates the film title letters on the base. Inscribed and signed in black ink by Doug Jones, "To Jo, You're my Super Hero! Doug Jones, S. S." Exhibits slight loss of silver paint at the chin and neck from production use; otherwise, Excellent condition. **$2,000 – $3,000**





**1060. Baby zombie puppet from *Return of the Living Dead: Necropolis*.** (Aurora, 2005) Gruesome baby zombie puppet constructed of silicone over a steel armature, completely hand-painted and detailed in a sickly pallor and featuring an enlarged head. These zombie baby puppets were visible submerged in tanks of liquid and suspended by the resin cranium device with metal screws penetrating the skulls. Measures 19 in. long. **$1,000 – $1,500**









**1061. Ivana Baquero "Ofelia's costume from *Pan's Labyrinth*.** (Estudios Picasso, 2006) Moss-green raw silk girl's jumper dress with sienna lace trim, designed by Lala Huete for Ivana Baquero as "Ofelia" in Guillermo del Toro's brilliant, very adult children's fairy tale *Pan's Labyrinth*. Worn for the duration of Ofelia's foray into the cave beneath the magic tree, where she tricks the giant toad into relinquishing the key to Pan's Labyrinth. Excellent condition, as screen-worn. **$2,000 – $3,000**

**1063. Naomie Harris "Tia Dalma" locket from *Pirates of the Caribbean: Dead Man's Chest*.** (Walt Disney, 2006) This locket is one of the key plot points of the film. This is Naomie Harris "Tia Dalma's" heart-shaped crab locket and provides the allusion to the connection that both she and Bill Nighy "Davy Jones" share, which leads to the eternal curse intertwining them. This beautifully crafted locket is cast in solid plastic for scenes requiring lots of action or possibility of water damage, beautifully painted and detailed to resemble metal. Measures 2 ¼ in. wide x 2 ¾ in. long. **$1,000 – $1,500**





**1062. Pair of stunt fighting swords from *Hellboy II: The Golden Army*.** (Universal, 2008) Pair of highly detailed stunt rubber fighting swords used in the final battle sequence between Ron Perlman "Hellboy" and Luke Gos "Prince Nuada." Completely hand-painted and detailed. They measure 33 ½ in. long and 30 in. long. **$1,200 – $1,500**



**1064. Nicholas Cage "Johnny Blaze" custom Buell X1 Lightning jump bike from *Ghost Rider*.** (Columbia, 2007) Custom Buell X1 Lightning jump bike from *Ghost Rider* prepared and modified by Texan Transport Pty Ltd. of Australia and used by "Johnny Blaze" during the thrilling daredevil stunt jumps in *Ghost Rider*. Every component on the bike has been customized, replaced or modified and features a nitrous tank fitment, extensive chrome throughout the engine, chrome rims and Michelin Anakee adventure sport tires. Bike is street legal and registered in the state of Nevada. Special shipping arrangements will apply. **$10,000 – $12,000**



**1065. Mummified child puppet from *The Haunting in Connecticut*.** (Lionsgate, 2009) Mummified child puppet visible when the wall crumbles to reveal it packed with these gruesome dolls. Constructed of polyfoam, wrapped in studio-distressed rags that feature some scorching, and a hand-painted head carved with Latin words and topped by a blond wig. Measures 53 in. long. Includes an LOA from Masters FX, Inc. Special shipping arrangements will apply. **$800 – $1,200**












**1066. Brad Pitt "Lt. Aldo Raine" hero military costume from *Inglourious Basterds*.** (Universal, 2009) Dark green wool military jacket with metal rank bars on the shoulders and USA/Canada arrowhead insignia patch on the left shoulder. Together with dark green military cargo pants. Worn by Brad Pitt in his memorable role as "Lt. Aldo Raine" during the opening sequence of the film when we first see him addressing the troops. Jacket with Hero Collection (Po) Ltd. costumer labels and internal label handwritten, *"102-87."* Excellent condition, as screen-used. **$8,000 – $12,000**

**1067. Hero Max Records "Max" costume from *Where the Wild Things Are*.** (Warner Bros., 2009) Max Records in his role as "Max" wore this distinctive hero fuzzy white footie pajamas and hat with ears and attached metal wire "whiskers" throughout the imaginative film adaptation of Maurice Sendak's famous children's story. The costume has an attached faux fur tail and is studio distressed to appear grimy and lived-in. The costume is mounted on a custom form and display with a bed of leaves on the wooden base. Base is wired for illumination with a European plug and will need to be modified to 120V. A beautifully made costume on an impressive display measuring a full 67 in. tall. Special shipping arrangements will apply. **$8,000 – $12,000**







**1068. Shield, bow and sword from *Prince of Persia*.** (Walt Disney, 2010) Collection of prop weapons from Prince of Persia including stunt rubber sword in handcrafted leather scabbard, wooden bow in handcrafted leather holster, attached leather quiver and hand-painted fiberglass shield with metal detailing. A finely crafted group of weapons from this modern epic. **$300 – $500**





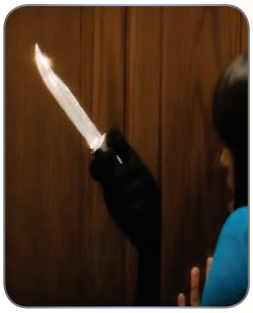


**1069. Toy Identity Disk signed by the principal cast members of *Tron: Legacy*.** (Walt Disney, 2010) Disney/Spin Master Ltd toy Identity Disk released as tie-in merchandise with the release of *Tron: Legacy*. Signed by the principal cast members including: Jeff Bridges, Garrett Hedlund, Bruce Boxleitner, Michael Sheen, concept artist Phil Saunders, Beau Garrett, and others. Measures 9 in. in diameter. **$400 – $600**





**1070. Ghostface barn scene costume from *Scream 4*.** (Dimension Films, 2011) Signature costume worn by Ghostface during the barn scene including the distinctive "Scream" mask and long black robe. Latex mask has studio bloodstain at the left eyebrow. Excellent condition, as screen-used. **$800 – $1,000**






**1071. Hero killer knife from *Scream 4*.** (Dimension Films, 2011) Hero metal Buck 119 knife with metal blade. Wielded by the killer in this popular series. Knife measures 10 ½ in. long and includes a Buck leather sheath. **$1,200 – $1,500**









**1072. Kristen Wiig "Annie" bridesmaid dress, shoes and earrings from *Bridesmaids*.** (Universal, 2011) Bridesmaid costume ensemble worn by Kristen Wiig as "Annie" in *Bridesmaids*, including a dress of lilac satin with chiffon trim at the bust, matching BCBGMAXAZRIA stiletto pumps (size 8B/38), and faux pearl earrings. Dress with internal label handwritten, *"Kristen."* Shoes exhibit slight scuffs; else, as screen-worn. **$600 – $800**



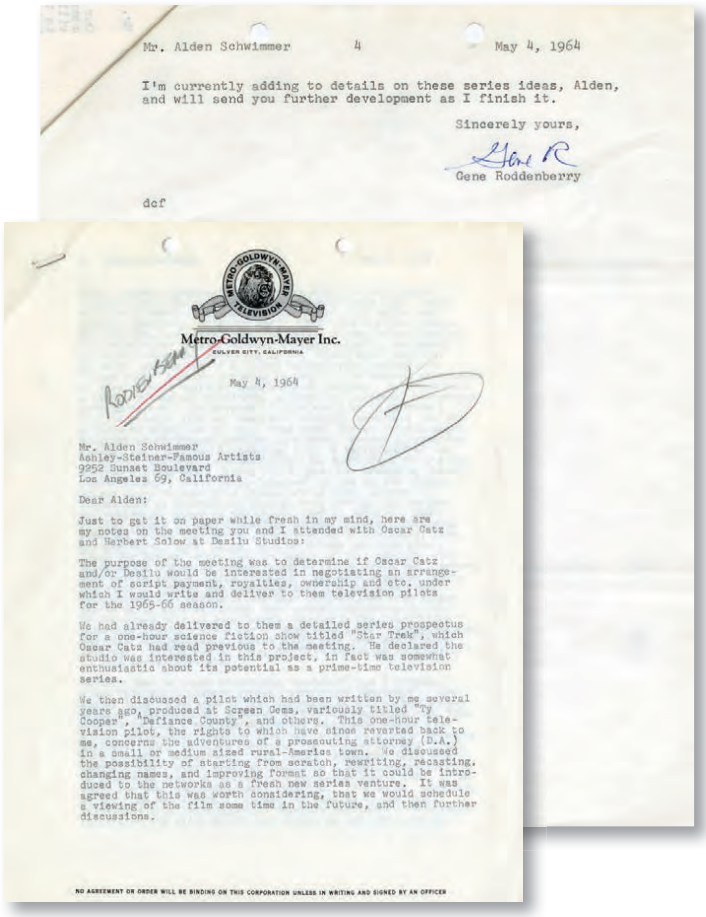


**1074. Jason Flemyng "Azazel" devil knife from *X-Men: First Class*.** (TCF, 2011) Wicked-looking prop knife of hard rubber completely hand-painted detailed to look like tarnished metal and featuring Griffins and demons, wire-wrapped hilt and demon face pommel. Wielded by Jason Flemyng as "Azazel" in *X-Men: First Class*. Blade measures 21 in. long. **$2,000 – $3,000**






**1073. Michael Fassbinder "Magneto" stunt Nazi dagger from *X-Men: First Class*.** (TCF, 2011) Stunt rubber dagger with Eagle hilt, Swastika and one side of the blade engraved with the German words "blut und ehre." Taken from one of Shaw's henchmen by Michael Fassbender as "Magneto" at the Villa Gessell sequence in Argentina. Completely hand-painted and detailed to appear incredibly realistic. Measures 12 in. long. **$1,000 – $1,500**



Mr. Alden Schwimmer 4 May 4, 1964

I'm currently adding to details on these series ideas, Alden, and will send you further development as I finish it.

Sincerely yours,

Gene R

Gene Roddenberry

dcf

Metro-Goldwyn-Mayer Inc.
CULVER CITY, CALIFORNIA

May 4, 1964

Mr. Alden Schwimmer
Ashley-Steiner-Famous Artists
9252 Sunset Boulevard
Los Angeles 69, California

Dear Alden:

Just to get it on paper while fresh in my mind, here are my notes on the meeting you and I attended with Oscar Catz and Herbert Solow at Desilu Studios:

The purpose of the meeting was to determine if Oscar Catz and/or Desilu would be interested in negotiating an arrangement of script payment, royalties, ownership and etc. under which I would write and deliver to them television pilots for the 1965-66 season.

We had already delivered to them a detailed series prospectus for a one-hour science fiction show titled "Star Trek", which Oscar Catz had read previous to the meeting. He declared the studio was interested in this project, in fact was somewhat enthusiastic about its potential as a prime-time television series.

We then discussed a pilot which had been written by me several years ago, produced at Screen Gems, variously titled "Ty Cooper", "Defiance County", and others. This one-hour television pilot, the rights to which have since reverted back to me, concerns the adventures of a prosecuting attorney (D.A.) in a small or medium sized rural-American town. We discussed the possibility of starting from scratch, rewriting, recasting, changing names, and improving format so that it could be introduced to the networks as a fresh new series venture. It was agreed that this was worth considering, that we would schedule a viewing of the film some time in the future, and then further discussions.

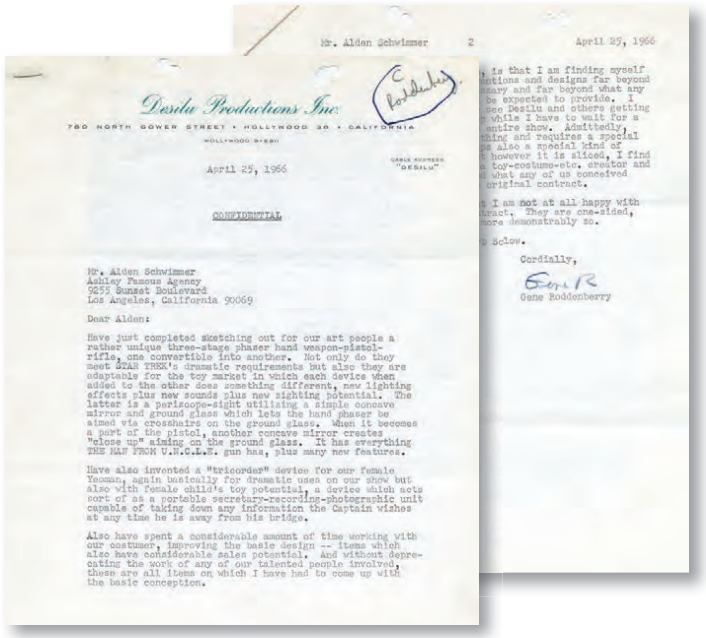
NO AGREEMENT OR ORDER WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

**1075. The Birth of *Star Trek*: Gene Roddenberry typed letter signed.** 4 pages, Typed Letter Signed, dated May 4, 1964, on Metro-Goldwyn-Mayer letterhead, written to writer/producer/agent Mr. Alden Schwimmer. Roddenberry writes (in part):

"Dear Alden: Just to get it on paper while fresh in my mind, here are my notes on the meeting you and I attended with Oscar Catz and Herbert Solow at Desilu Studios: The purpose of the meeting was to determine if Oscar Catz and/or Desilu would be interested in negotiating an arrangement of script payment, royalties, ownership and etc. under which I would write and deliver to them television pilots for the 1965-1966 season.

We had already delivered to them a detailed series prospectus for a one-hour science fiction show titled 'Star Trek', which Oscar Catz had read previous to the meeting. He declared the studio was interested in the project, in fact was somewhat enthusiastic about it potential as a prime-time television series."

Roddenberry goes on to write at length about two other series proposals he has ready to submit including a period drama set in turn of the 20th century London titled 'Piccadilly,' and a cliff-hanger western series titled "Quintard." He closes with, "Following this, it was agreed that Ashley-Steiner, representing me, and Desilu would begin discussing an arrangement and contract to determine whether or not we could arrive at terms under which would develop these three series, or some other combination for Desilu. I'm currently adding to details on these series, Alden, and will send you further development as I finish it. Sincerely yours, *Gene R.*" Roddenberry had some early writing credits prior to *Star Trek*, but it wasn't until 1966 when he created and produced *Star Trek*, that he found his voice in Hollywood. The two pilots were regarded as "cerebral" by the network, but once on the air, the series developed a loyal following and it continues to captivate audiences over 40 years after its inception. Phenomenal content and a wonderful association. A letter in which Roddenberry mentions making his pitch to the studio the earliest origins of the legendary Sci-Fi series that became synonymous with his name, and the production company that produced it for NBC-TV less than two years later. Original binder holes at the top; otherwise, Fine. **$3,000 – $5,000**



Mr. Alden Schwimmer 2 April 25, 1966

...is that I am finding myself ...entions and designs far beyond ...sary and far beyond what any ...be expected to provide. I ...see Desilu and others getting ...while I have to wait for a ...entire show. Admittedly, ...thing and requires a special ...as also a special kind of ...however it is sliced, I find ...a toy-costume-etc. creator and ...what any of us conceived ...original contract.

...I am not at all happy with ...tract. They are one-sided, ...more demonstrably so.

...Solow.

Cordially,

Gene R

Gene Roddenberry

Desilu Productions Inc.
780 NORTH GOWER STREET • HOLLYWOOD 38 • CALIFORNIA
HOLLYWOOD 9-1161 CABLE ADDRESS "DESILU"

April 25, 1966

CONFIDENTIAL

Mr. Alden Schwimmer
Ashley Famous Agency
9255 Sunset Boulevard
Los Angeles, California 90069

Dear Alden:

Have just completed sketching out for our art people a rather unique three-stage phaser hand weapon-pistol-rifle, one convertible into another. Not only do they meet STAR TREK's dramatic requirements but also they are adaptable for the toy market in which each device when added to the other does something different, new lighting effects plus new sounds plus new sighting potential. The latter is a periscope-sight utilizing a simple concave mirror and ground glass which lets the hand phaser be aimed via crosshairs on the ground glass. When it becomes a part of the pistol, another concave mirror creates "close up" aiming on the ground glass. It has everything THE MAN FROM U.N.C.L.E. gun has, plus many new features.

Have also invented a "tricorder" device for our female Yeoman, again basically for dramatic uses on our show but also with female child's toy potential, a device which acts sort of as a portable secretary-recording-photographic unit capable of taking down any information the Captain wishes at any time he is away from his bridge.

Also have spent a considerable amount of time working with our costumer, improving the basic design -- items which also have considerable sales potential. And without deprecating the work of any of our talented people involved, these are all items on which I have had to come up with the basic conception.

**1076. Gene Roddenberry typed letter signed.** 2 pages, Typed Letter Signed, dated April 25, 1966, marked CONFIDENTIAL, written to writer/producer/agent Mr. Alden Schwimmer. Roddenberry writes (in full):

"Dear Alden: Have just completed sketching out for our art people a rather unique three-stage phaser hand weapon-pistol-rifle, one convertible into another. Not only do they meet STAR TREK's dramatic requirements but also they are adaptable for the toy market in which each device when added to the other does something different, new lighting effects plus new sounds plus new sighting potential. The latter is a periscope-sight utilizing a simple concave mirror and ground glass, which lets the hand phaser be aimed via crosshairs on the ground glass. When it becomes a part of the pistol, another concave mirror creates "close up" aiming on the ground glass. It has everything THE MAN FROM U.N.C.L.E. gun has, plus many new features.

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The point of all this, Alden, is that I am finding myself required to come up with inventions and designs far beyond what we earlier thought necessary and far beyond what any show creator-producer should be expected to provide. I absolutely am not content to see Desilu and others getting from this profits off the top while I have to wait for a profit-loss statement on the entire show. Admittedly, STAR TREK is a very special thing and requires a special kind of inventiveness, perhaps also a special kind of "unity" from one person. But however it is sliced, I find myself necessarily becoming a toy-costume-etc. creator and inventor and going far beyond what any of us conceived necessary when we set up the original contract.

The point of this all is that I am not at all happy with these provisions in this contract. They are one-sided, unfair, and each day become more demonstrably so. I have mentioned this to Herb Solow. Cordially, *Gene R.*" With the introduction of the *Star Trek* TV series, a veritable phenomenon was unleashed upon the public, numbering physicists, engineers, housewives, senators, children and intellectuals among its devotees. Roddenberry's reputation as a futurist and visionary began to grow as the series continued and the present letter represents a milestone in his mentioning the birth of two of the most quintessential and revered devices in Trek lore: the phaser and the tricorder. Also evident is the frustration of being the chief conceptualist during the show's earliest stage. Original binder holes at the top; otherwise, Fine. **$3,000 – $5,000**





**1077. Rare science officer tunic from the *Star Trek: The Original Series* first episode, "The Cage".** (NBC-TV, 1966-1969) Long sleeve science officer tunic with key identifying feature of 1 in. slit on each cuff, a design detail indicative of the pilot episode. Original Starfleet insignia is missing, though its former location on the left breast is evident. The tunic is purple in color, having faded from the original blue over time due to studio dry cleaning. Black collar has been retrofitted for use in early first season episodes. Although one can never know for certain, it's entirely possible that it could have been worn by Leonard Nimoy "Mr. Spock." Exhibits an 11 in. split along right side seam, 3 in. split along the left shoulder seam and 10 in. split along the right underarm seam; all easily repaired. **$2,500 – $3,500**







**1078. Walking Tribble from *Star Trek: The Original Series*.** (NBC-TV, 1966-1969) Designed by Wah Chang, this is a walking "Tribble" made of faux reddish-brown fur mounted over an altered battery-powered animated dog toy, measuring 5 in. x 11 in. This exceedingly rare example was originally obtained with another by consignor's grandfather as a Los Angeles PBS donation premium in 1969, and later gifted to the consignor. The other example was sold to Chris Doohan, son of the late James Doohan, "Scotty" from the original series and feature films. Remarkably, this animated special tribble remains not only in screen-used visual condition, it actually functions exactly as it did in 1967, with a walk-and-stop built in timer. One of the most endearing and precious artifacts from the original series to ever pass through our hands. **$3,000 – $5,000**

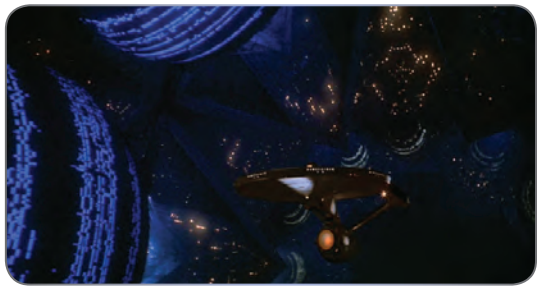


**1079. Original Tribble from *Star Trek: The Original Series* episode, "The Trouble with Tribbles".** (NBC-TV, 1966-1969) Designed by Wah Chang this Tribble is made of faux reddish-brown fur and measuring 5 in. in diameter. One of the most memorable and beloved episodes from the *Original Series*. From the collection of legendary *Star Trek* researcher Joan Pearce and in screen-used condition. **$800 – $1,200**




**1080. Prop Starfleet Central Emergency Medical Supply case from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) Static prop Starfleet Central Medical Supply case constructed of fiberglass, completely hand-painted and detailed with heavy nylon carrying strap and applied decals on the ends. Visible in numerous episodes in Gates McFadden "Dr. Beverly Crusher's" office. Measures 19 ½ in. x 10 in. x 6 in. Exhibits only slight scuffing. **$400 – $600**



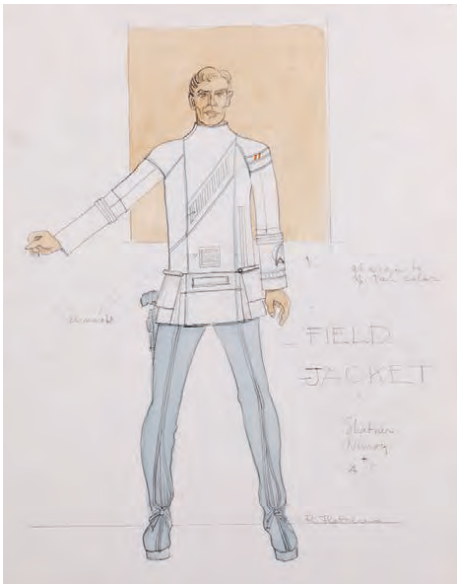


**1081. Section of V'Ger ship from *Star Trek: The Motion Picture*.** (Paramount, 1979) This is a section of the V'Ger visual effects ship, designed and fashioned to appear both ancient and technologically advanced, that the USS *Enterprise* had to travel through to get to the heart, where Voyager 6 was located. The pyramid-shaped section is constructed of fiberglass over a 2 x 4 and plywood frame, completely hand-painted and detailed to resemble millennia of space travel. It features a 12 in. diameter Plexiglass sphere with air-brush detailing and distinctive bar patterns. The piece is packed with fiber optics that makes for an impressive illuminating display when powered up via the supplied cord. It measures 51 in. tall x 64 in. long x 18 in. deep. An incredible artifact from the thrilling conclusion of the film. Special shipping arrangements will apply. **$6,000 – $8,000**



**1082.** ***Star Trek: The Original Series* mid-grade type-1 hand phaser.** (NBC-TV, 1966-1969) This is a very rare mid-grade type-1 hand phaser used for closer shots. Constructed of hollow Fiberglas, wooden emitter tip with an aluminum power dial and acrylic gauge. This prop was used by the production for closer shots. Rubber and vacuum formed props were used for stunts and more distant shots. Originally constructed and used during the first season, this particular prop still shows remnants of its first season black paint scheme underneath. It was re-painted dark gray and redressed for second season use. Originally from the collection of renowned *Star Trek Compendium* author, Allen Asherman, who obtained this prop from Gene Roddenberry during the series second season in the late 60s and comes with Mr. Asherman's letter of provenance. This is the first mid-grade hand phaser we have ever handled, and the provenance is extraordinary. **$30,000 – $50,000**






**1083. Spock/Kirk Robert Fletcher sketch for field jacket from *Star Trek: The Motion Picture*.** (Paramount, 1979) This sketch depicts the away jacket worn by Kirk and Spock when they journey on foot into V'Ger. It was sketches like these wherein costume designer Robert Fletcher created the modern look of the Enterprise crew and alien wardrobe that influenced *Star Trek: The Next Generation* and beyond. Accomplished in pencil and watercolor on 15 in. x 20 in. illustration board. Signed *"R. Fletcher"* at lower right. **$300 – $500**



**1084. William Shatner "Captain James T. Kirk" complete dress uniform from *Star Trek IV: The Voyage Home*.** (Paramount, 1986) William Shatner "Captain James T. Kirk's" complete dress uniform costume consisting of his officer's jacket with Starfleet insignia, crème tunic (sleeveless), black belt, matching pants, and pair of black leather ankle boots. Both coat and pants have internal Western Costume labels typed "William Shatner." Complete "Kirk" costumes from any incarnation of *Star Trek* are quite rare; this one, well labeled and in very good condition, is especially desirable. **$10,000 – $12,000**







**1085. William Shatner "Captain James T. Kirk" dress uniform tunic from *Star Trek IV: The Voyage Home*.** (Paramount, 1986) Dark red wool dress uniform tunic with all insignia for rank and service, black leather belt with Starfleet buckle. Internal label is hand-written, *"Wm S. / 4"* for William Shatner. Includes an extra Starfleet insignia badge. Provenance: Sotheby's, NY 12/18/98, sale 7244, lot 134. **$5,000 – $7,000**



**1086. James Doohan "Scotty" duty uniform from *Star Trek VI: The Undiscovered Country*.** (Paramount, 1991) James Doohan "Captain Montgomery 'Scotty' Scott" duty uniform including his officer's duty uniform jacket (shoulder strap missing), black belt, mustard long sleeve tunic, and black pants with gold stripe down each leg. Jacket and pants have Western Costume labels typed "James Doohan." **$6,000 – $7,000**





**1087. Patrick Stewart "Capt. Jean-Luc Picard" third season command tunic from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) Patrick Stewart "Capt. Jean-Luc Picard's" burgundy and black command tunic with internal label handwritten *"Ptrick 2"* in ink. Includes Communicator badge. **$4,000 – $6,000**





**1089. Jonathan Frakes "Commander William T. Riker" third season command tunic from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) Jonathan Frakes "Commander William T. Riker's" third season command tunic with rear zipper closure. Two internal printed *"Star Trek TNG"* labels handwritten *"R-29 44"* and *"J. Frakes 2."* Includes Communicator badge. **$3,000 – $4,000**
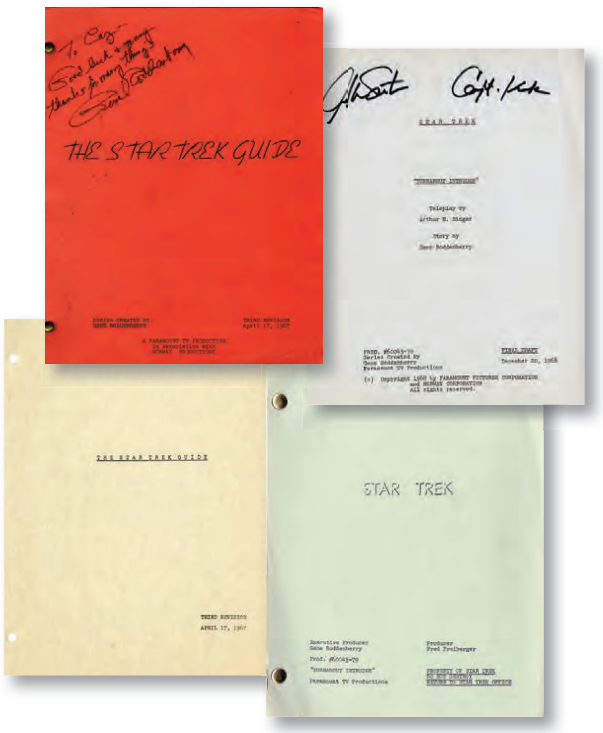




**1088. LeVar Burton "Lt. Commander Geordi La Forge" tunic from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) LeVar Burton "Lt. Commander Geordi La Forge's" gold and black third season engineering tunic, with internal Paramount label handwritten *"LEVAR B."* Zipper closure at the rear with hook-and-eye and two snaps at the waistband. Exhibits a trace of fading along the top of the sleeves; otherwise, Excellent condition. Includes Communicator badge. **$3,000 – $4,000**





**1090. Brent Spiner "Lt. Commander Data" tunic from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) Brent Spiner "Lt. Commander Data's" gold and black long sleeve duty uniform tunic, with internal Paramount label handwritten *"Spiner."* Zipper closure at the rear with hook-and-eye and two snaps at the waistband. Of particular note, there is faint evidence of silver makeup on the inside collar. Exhibits a trace of fading along the top of the sleeves; otherwise, Excellent condition. Includes Communicator badge. **$5,000 – $7,000**




**1091. 1967 Star Trek Writer's Guide signed by Gene Roddenberry and *Star Trek: The Original Series* last episode aired, "Turnabout Intruder," signed by William Shatner.** *The Star Trek Guide*. Third Revision, dated April 17, 1967. 31 pgs. A guide of suggestions for *Star Trek* screenwriters containing explanations and definitions of technology and characters of the *ST* world. Inscribed, *"To Caz – Good luck & many thanks for many things. Gene Roddenberry."* Roddenberry's signature slightly smudged. Also includes complete script for the last aired *TOS* episode, "Turnabout Intruder." Signed on the title page, *"William Shatner, Capt. Kirk."* Acquired through Lightspeed Entertainment which is one of Shatner's signing agents. **$300 – $500**



**1092. Michael Dorn "Lieutenant Worf" Starfleet duty uniform from *Star Trek: The Next Generation*.** (Paramount-TV, 1987-1994) Michael Dorn "Lieutenant Worf's" gold and black one-piece duty uniform with internal label handwritten, *"Michael Dorn,"* in black ink. Includes Communicator badge. **$4,000 – $6,000**







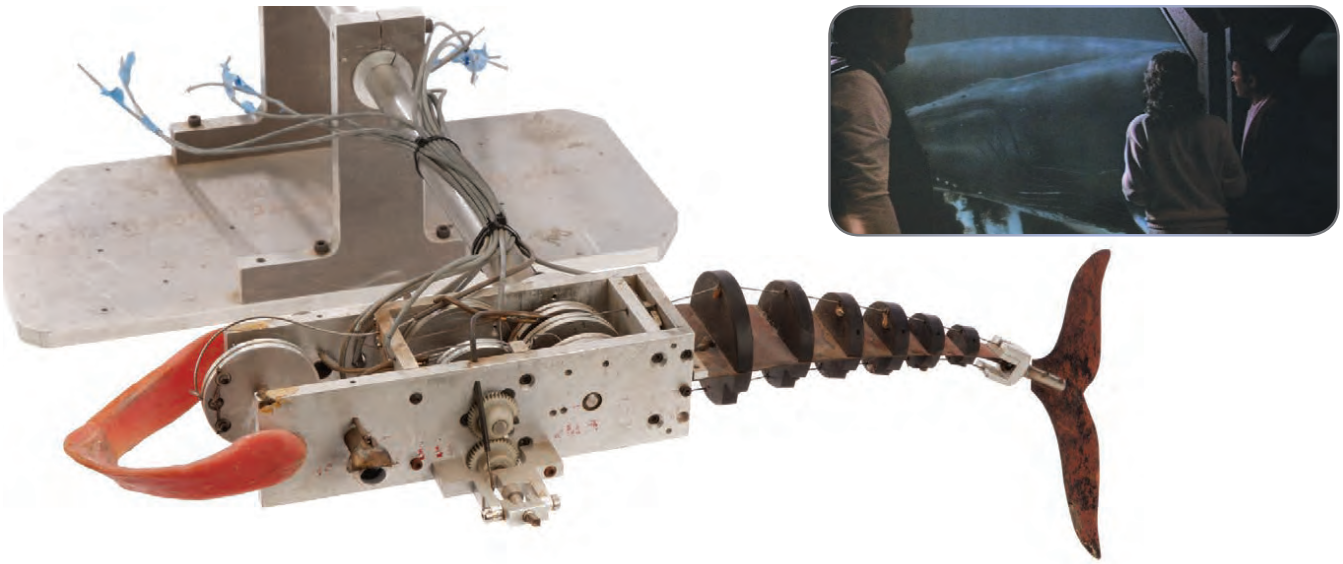




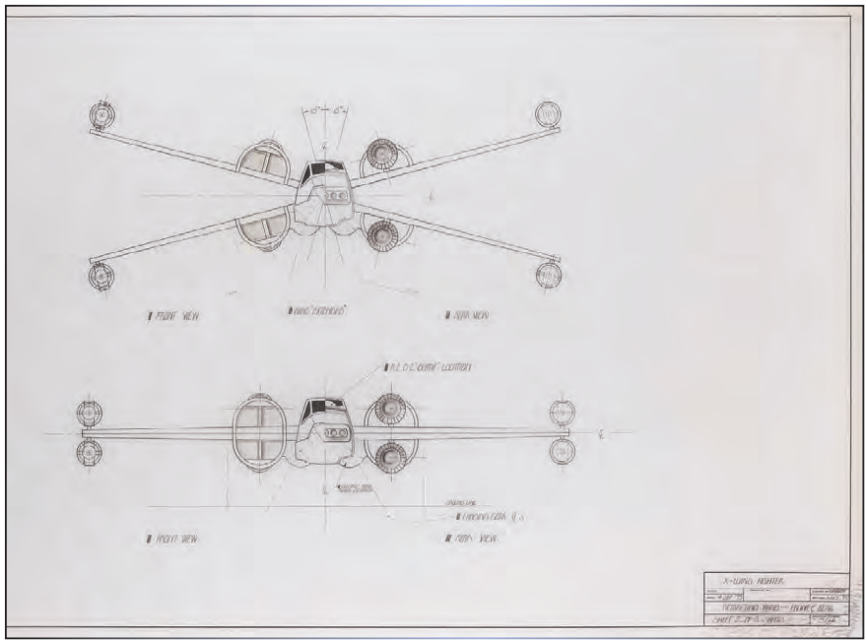




**1093. Collection of uniforms from *Star Trek: Voyager* including Kate Mulgrew, Robert Beltran, Tim Russ, Roxann Dawson, Robert Picardo and Ethan Phillips .** (Paramount-TV, 1995-2001) Collection of uniforms from *ST:Voyager* including: Kate Mulgrew "Capt. Kathryn Janeway's" burgundy and black duty uniform and grey tunic, duty uniform with internal Voyager label handwritten, *"Kate Mulgrew."* Robert Beltran "Chakotay's" burgundy and black one-piece duty uniform and grey tunic, each with internal Voyager labels handwritten in black ink, *"Robert Beltran."* Tim Russ "Tuvok" gold and black duty uniform and grey tunic, each with internal Voyager labels handwritten *"Tim Russ."* Roxann Dawson "B'Elanna Torres" gold and black duty uniform and grey tunic, each with internal Voyager labels handwritten in black ink, *"Roxann Dawson."* Robert Picardo "The Doctor" green and black one-piece duty uniform and grey tunic, each with internal Voyager labels handwritten in black ink, *"Robert Picardo."* Ethan Phillips "Neelix" elaborately patterened multi-color coat and pants, orange silk tunic and patterned vest, all except the coat with internal Voyager labels handwritten *"Ethan Phillips."* Each costume includes an original Starfleet communicator badge. Excellent, screen-worn condition. Includes Communicator badges. **$15,000 – $20,000**



**1094. Articulated whale puppet from *Star Trek IV: The Voyage Home*.** (Paramount, 1986) Fully articulated whale puppet for the animatronic special effects sequences. The original rubber skin is no longer present. Built of aluminum with numerous internal pullies, it features mechanical eyes, flippers, tail and lower jaw. Mounted on the original solid aluminum plate with attached armature rod and puppeteering cables, many of which still operate the movements. This impressively detailed piece measures 31 in. long x 6 ½ in. tall, whale measures 19 in. long. **$5,000 – $7,000**

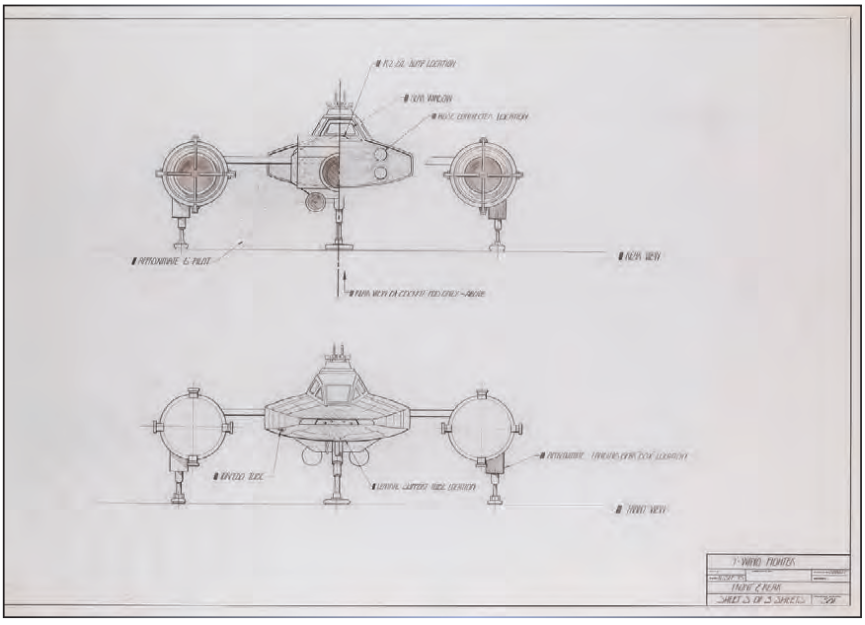




**1096. Original X-Wing fighter technical drawings from *Star Wars: Episode IV - A New Hope*.** (TCF, 1977) Large-scale pencil and watercolor on 24 in. x 36 in. tissue blueprint diagram for construction of the "X-Wing Fighter" front and rear split views, being sheet #2 (of 3, others not present) drawing #504 detailing the action of the retracting wings. Hand-drawn by Steve Gawley on September 4, 1975 (revised October 3) who is the credited model builder: miniature and optical effects unit for *Star Wars: Episode IV - A New Hope*. This is for one of the most seen, and likely most iconic flying space craft from the entire franchise. Minor bluish stains at extreme lower right corner, which is also slightly chipped. **$6,000 – $8,000**



**1095. Original Y-Wing fighter technical drawings from *Star Wars: Episode IV - A New Hope*.** (TCF, 1977) Large-scale pencil and watercolor on 24 in. x 36 in. tissue blueprint diagram for construction of the "Y-Wing Fighter" front and rear split views, being sheet #3 (of 3, others not present) drawing #501 detailing general configuration including R2 D2 positioning. Hand-drawn by Steve Gawley on September 11, 1975 who is the credited model builder: miniature and optical effects unit for *Star Wars: Episode IV - A New Hope*. An impressive unique original artifact illuminating the technical production process of the most technical film and franchise of the 20th century. Very Fine condition with only traces of handling and storage. **$6,000 – $8,000**










**1097. *Star Wars: Episode IV- A New Hope* mint condition folded style A 1-sheet.** (TCF, 1977) 27" x 41" one-sheet poster style "A" with art by Tommy Jung, for the first film in the epic George Lucas series. Folded, unused and virtually Mint condition. **$300 – $500**

**1098. Don Post Studios *Star Wars* "C-3PO" limited edition sculpture from Lucasfilm Archive Collection.** This C-3PO sculpture was crafted of fiberglass by Don Post Studios using the original molds from Lucasfilm archives giving the droid complete accuracy. A pair of original C-3PO eyes were used as masters to guarantee accurate reproduction. The body casts were manufactured by expert mannequin artisans and, following casting, the parts were detail sanded and plated first in nickel and then in gold (earlier production numbers were plated in brass). The sculpture stands on a custom pewter-finished base with a small plaque bearing "063". Due to the great expense in manufacturing such a meticulously detailed piece, less than 100 sculptures of C-3PO were created by Don Post Studios (retail price exceeded $10,000 when production ended). Of special note, Don Post, himself, has signed his name in black marking pen on the base above the plaque giving this beautiful sculpture added distinction. C-3PO's eyes are wired to illuminate (untested). Stands 73 in. tall (on 3 in. base). The gold finish has oxidized in areas; otherwise, in very fine condition. Special shipping arrangements will apply. **$10,000 – $12,000**



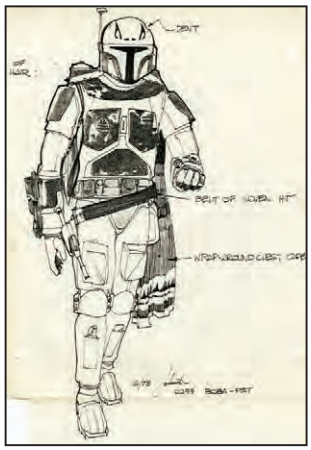


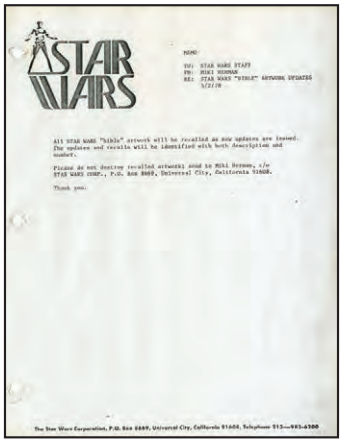
**1099. Original production-approved "Darth Vader" promotional costume for *The Empire Strikes Back* and *Return of the Jedi*.** (TCF, 1980; 1983) Prior to the release of *Star Wars: Episode V - The Empire Strikes Back* in 1980, Lucasfilm authorized Nick Farmer of N.J. Farmer Associates LTD in England to create touring costumes of the iconic "Darth Vader" character. Farmer contacted David Middleton, the construction storeman for *The Empire Strikes Back* at Pinewood Studios, who released one of the original Darth Vader costumes used in the film in order to make the master molds and patterns necessary to create exact replicas of the costume for the film's premiers in select major markets. This is one of the surviving costumes from the handful of examples that were produced by N.J. Farmer Associates LTD and used for the release of both *The Empire Strikes Back* and, three years later, *Return of the Jedi*. The costume is complete, featuring the following components comprising one of the greatest all-time villains in cinema history: signature fiberglass dome and facemask, fiberglass shoulder armor, pair of fiberglass greaves (shin guards), chest box wired for sequenced lighting (including leather straps), leather belt with machined aluminum buckle, pair of illuminating belt boxes, leather vest, cotton jerkin with leather sleeves, leather pants, leather codpiece, outer and inner cloaks, leather gloves and faux leather boots. The garments feature interior "N.J. Farmer Associates LTD" labels. The costume is beautifully detailed and all fiberglass components are painted and polished to a very high standard, just as the screen-used costume. One could never expect to acquire a complete screen-used Darth Vader, so this is a rare opportunity for a collector to a obtain a precise, production-authorized replica. Comes with a certificate of authenticity from N.J. Farmer. Electronics have not been tested. The costume exhibits minor chipping on the right greave near the knee; otherwise, in very fine condition. **$40,000 – $60,000**

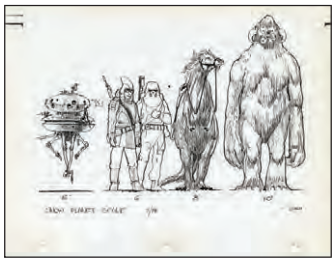


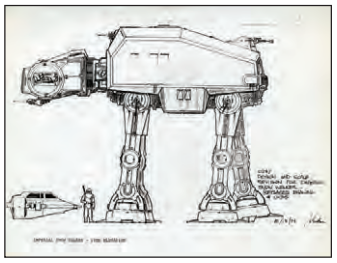






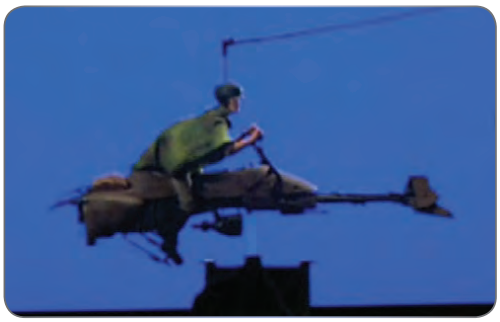







**1100. Yoda on-set rehearsal puppet from *Star Wars: Episode V – The Empire Strikes Back*.** (TCF, 1980) Yoda puppet used as a prototype on set while the real puppet was being built over a period of several months and also, more importantly, to give Frank Oz a chance to develop the character of Yoda. Establishing a realistic movement, with believable body characteristics was important in developing the character to its full potential. Frank Oz wished to have as much time as required with the puppet in order to experiment with it. The puppet also served as a lighting double to the actual Yoda puppet on set. Constructed of polyfoam head with clear-coated eyes, limbs and body are polyfoam over sewn cotton stuffed with buckwheat. Measures approx. 32 in. long. The rough woven costume was taken from the original sketches of Yoda before it was decided he should wear a Jedi robe. Exhibits slight loss of foam at the arms, but remains in remarkable condition given its age and intended use. Accompanied by a LOA from Wendy Froud (credited as Wendy Midener), who worked under Stuart Freeborn as Yoda sculptor and puppeteer, and operated Yoda's cables during filming. A fantastic artifact that heavily contributed to the creation of one of the most beloved and revered characters in film history. **$6,000 – $8,000**

**1101. Production design bible from *Star Wars: Episode V – The Empire Strikes Back*.** (TCF, 1980) Production design bible representing an archive of 90+ production-made Xerox concept designs on 8 ½ in. x 11 in. leaves of paper and housed in the original production binder. This trove contains a vast array of creatures and characters, costumes, ships and transport vehicles, scene concepts and other designs for the film. Three production memos at the front are dated May and July, 1978 and give instruction for returning previous designs upon receipt of revisions. The binder is divided into multiple sections by world. Hoth section includes the Imperial Probe, Tauntaun, AT-AT Imperial Snow Walker and Snow Speeder. Costume designs include Boba Fett (with Xerox photos of person in costume), Hoth rebels, Imperial Snowtroopers and others. Some Dagobah designs for Yoda as well as X-Wing, TIE fighter, Millennium Falcon, and Imperial Star Cruiser. A fascinating glimpse into the process of refining looks for the finished on-screen designs. **$5,000 – $7,000**

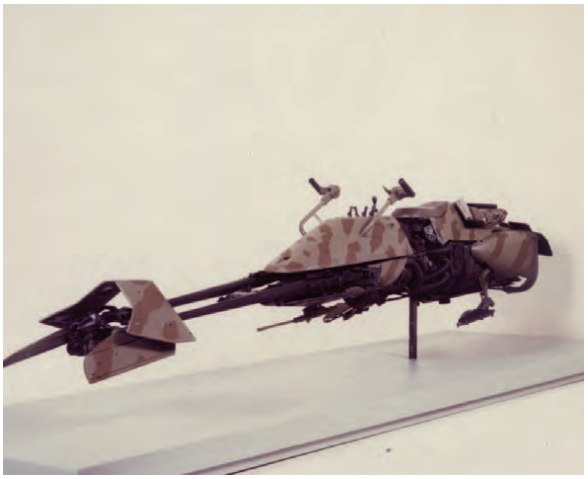




**1102. Leia's puppet poncho and helmet from *Star Wars: Episode VI – Return of the Jedi*.** (TCF, 1983) Miniatuare poncho and helmet used on the puppet of Leia during the stop-motion speeder bike sequence that took place on the forest moon of Endor in *Return of the Jedi*. The silk crêpe poncho features a hand-painted and airbrushed forest camouflage and has two reinforced slits at the front for fitment to the puppet on the model. Includes a 2 ½ in. long x 2 ¼ in. wide helmet of hand-painted resin with hole at the top for attaching to the puppet. Poncho measures 14 in. long x 10 in. wide. **$3,000 – $5,000**










**1103. Production design bible from *Star Wars: Episode VI - Return of the Jedi*.** (TCF, 1983) Production design bible representing an archive of 70+ production-made Xerox concept designs on 8 ½ in. x 11 in. leaves of paper, 100+ 4 x 5 in. Polaroids of models, maquettes and costume pieces and 10+ color 8 x 10 in. scene concepts housed in the original production binder. This trove contains a vast array of creatures and characters, costumes, ships and transport vehicles, scene concepts and other designs, many by Joe Johnston, Richard Marquand, Phil Tippett and others. 60+ page production index at the front is dated through 1981 and credits designs by initials. The binder is divided into multiple sections by world starting with Jabba and his world including numerous Phil Tippet maquette Polaroids for the Rancor, Palace musicians and a spectrum of other creatures, Pit of Carkoon, etc. Last half is largely devoted to moon of Endor and Ewoks with speeder bike concepts and storyboard panels, original 8x 10 in. photographs of Ewok puppet head, speeder bike model Polaroids, and finally TIE fighter, shuttle and other transport designs for the Death Star sequence. An incredible array of original production material. **$5,000 – $7,000**





**1104. Original screen-used sectional piece of the Death Star surface from *Star Wars: Episode IV – A New Hope*.** (TCF, 1977) When creating the visual effects for the climactic assault on the Death Star in the original *Star Wars*, four scales of miniatures were used for the altitude effect. This large-scale section is constructed of rigid polyfoam with applied metal and styrene detailing. It measures 11 ¾ in. square by 4 in. tall and represents an extra low altitude of approach. Due to the filming equipment available in the day, these surface shots had to be taken in bright sunlight in the parking lot outside the studio. **$6,000 – $8,000**

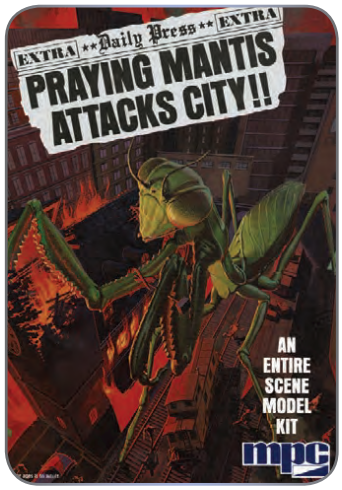




**1105. Production-made Borra hand puppet from *The Ewok Adventures*.** (Lucasfilm, 1984) When the Towani children find themselves stranded on the forest moon of Endor, they are befriended by Wicket and go on a journey to find their parents. Along the way, they are attacked by snarling creatures like the monstrous Borra, created and animated by legendary Phil Tippett for this made-for-TV follow-up to *Star Wars: Episode VI - Return of the Jedi*. Borra is actually a latex and polyfoam hand puppet, painted and finished post-production with vicious resin fangs and coarse boarlike fur. Measures 19 in. long x 13 in. tall. **$1,000 – $1,500**




**1106. *Star Wars: Episode II – Attack of the Clones* poster signed by George Lucas, Hayden Christensen, Natalie Portman and Samuel L. Jackson.** (TCF, 2002) 27" x 41" one-sheet poster style "B" with artwork by Drew Struzan. Signed by George Lucas, Hayden Christensen "Anakin Skywalker," Natalie Portman "Padmé," and Samuel L. Jackson "Mace Windu." Mint. Framed. **$400 – $600**






**1107. Original Syd Mead artwork for MPC model of Giant Mantis.** Original artwork for the box design of a MPC "Praying Mantis Attacks City!!" model kit from 1974. MPC released a series of model kits that you could combine to build a wild "Gigantics" science fiction scene. Accomplished in gouache on 20 in. x 26 in. illustration board with the artwork measuring 18 ½ in. x 22 in. Bears his distinctive signature *"Mead"* at the lower right. Cropping tape remnants at the right and lower edges; otherwise, Fine. **$1,000 – $1,500**






**1108. Original Syd Mead artwork for MPC model of Giant Scorpion.** Original artwork for the box design of a MPC Giant Scorpion model kit from 1974. MPC released a series of model kits that you could combine to build a wild "Gigantics" science fiction scene. Accomplished in gouache on 20 in. x 26 ½ in. illustration board with the artwork measuring 20 in. x 24 in. Bears his distinctive signature *"Mead"* at the lower right. Cropping tape remnants at the edges; otherwise, Fine. **$1,000 – $1,500**



**1109. Complete NASA Gemini program G-2C spacesuit, helmet, gloves and boots.** This is a very rare early Gemini Program G-2C spacesuit, helmet and gloves with G-5C boots (type of boots used on Gemini 7 mission) and used for testing during the brief 2nd phase of the U.S. Space program – Gemini. The suit was worn by Mitchell B. Kanowski, Chief Warrant Officer and specialist in high altitude parachute testing. Kanowski was one of the five "Air Jumpers" brought into the program to test the emergency escape system incorporated into the Gemini capsules. One of NASA's unsung heroes, he willingly risked his life testing this spacesuit, jumping multiple times, the highest from a distance of 33,000 feet in an uncontrolled free fall.

All five Air Jumpers and the Gemini astronauts traveled to the David C. Clark Company in Massachusetts where each Gemini suit was custom tailored for each individual. It bears an internal label "SUIT HIGH ALTITUDE/FULL PRESSURE/G2C-4/SIZE KANOWSKI/DATE OF MFG. 8-2-63." It bears the original NASA red/white/blue extended vector patch on the left breast and Velcro-attached leather tag on the right breast. The original U.S. flag patch on the left shoulder was torn, and was replaced by The Kansas Cosmosphere with a correct identical one from that era. The boots have sewn-in labels that read "BOOT RIGHT/PRESSURE SUIT ASSEMBLY/NASA DESIGNATION gb-5c-9/ MFG. DAVID CLARK COMPANY INC./P/N A-2482-2 SERIAL NO. 509/SIZE BORMAN OCT. 1965." Left boot is the same except: "BOOT LEFT" and "P/N A2482-1." Glove labels read: "GLOVE, SPACE SUIT/NASA DESIGNATION GG-2C-1/DAVID CLARK CO. INC./P/N ACS 1003 SER. NO. 116/SIZE CONRAD DEC. 13." The boots were made for Astronaut Frank Borman, Command Pilot of the Gemini 7 Mission and the gloves were made for Astronaut Charles "Pete" Conrad, Jr., Pilot of the Gemini 5 Mission and Command Pilot of the Gemini 11 Mission and later third person to walk on the Moon during the Apollo 12 mission.

Following its use in the Gemini test program, the suit was re-assembled by NASA to create a display for ROTC military recruiters. Made of 100% actual Gemini parts that were used in test situations, the suit is virtually complete, with all external parts intact as assembled by NASA. The condition of the spacesuit is very good overall with no visible signs of deterioration. The outer layer is somewhat yellowed from U/V exposure at high altitude which has slightly discolored the Nomex Nylon material. The interior Nylon liner is in very good condition and the internal rubber bladder for the body is present. The anodized aluminum is in excellent condition, exhibiting no corrosion that is typically found along the aluminum glove wrist and suit neck rings. All closures and connections are in sound, working condition.

The Gemini G-2C spacesuit underwent some restoration by The Kansas Cosmosphere, the world's leading space artifact restoration facility and the only facility designated by the Smithsonian Institution to restore flown U.S. spacesuits and craft. The restoration was overseen by F. James Remar, Vice President of Museum Operations in October and November, 2005. A preservation mannequin was fabricated and inserted in the suit at the time of the restoration. The mannequin was fabricated with a stainless steel frame and ethafoam and polyester batting for padding. The mannequin can be used for both display and storage and includes a vintage plaster mannequin head. While a myriad of Russian space suits have come on the market over the years, varying in rarity, age, condition and historical importance, this is the only complete NASA Gemini spacesuit available to private collectors that we are aware of. All space-flown suits become the property of the The Smithsonian if NASA decides it has no further use for them. While it is true that this suit did not fly in space, the test suits were an instrumental part of the Gemini program, and it is only available to private collectors because it did not fly in space. A unique opportunity to acquire an original Gemini test spacesuit and certainly worthy of inclusion as the centerpiece of any museum or personal space memorabilia collection. Includes complete documentation of provenance and researched history of the suit as well as a full list of the restoration process. **$150,000 – $250,000**







**1110. Original flown Soviet Sokol-KV-2 spacesuit worn by cosmonaut Svetlana Savitskaya—the second woman in space and the first to walk in space.** On August 19, 1982, Soviet cosmonaut Svetlana Savitskaya became the second woman to travel in space during the Soyuz T-7 mission. She served two tours of duty on the Salyut 7 space station and on her second, on July 25, 1984, became the first woman to perform a space walk conducting experiments. The walk lasted 3.58 hours and was part of the Soyuz T-12 mission. This Sokol-KV-2 suit was worn by Savitskaya upon re-entry into Earth's atmosphere following her historic Soyuz T-12 mission, being her last.

The Sokol-KV-2 crew rescue suit was first worn in the Soyuz T-2 spacecraft on 5 June, 1980, and is still worn by Russian crews today during launch and descent. Each suit is connected to an on-board life support system which supplies oxygen, electrical power, suit ventilation and water for the cooling garment worn underneath. It is considered part of the Soyuz life support system. Each suit is tailor-made to fit individual crew members and is constructed of two layers: an internal and external. The internal part is made of an elastic-type material and keeps the suit pressurized. The external layer is made of a flame-resistant fabric called "Lavsan" or "Dacron". The suit, including the helmet and boots, is integrated; only the gloves are removable and attach by means of blue anodized aluminum wrist couplings. The polycarbonate visor can open on hinges mounted near the ears and seals with an anodized aluminum clavicle flange when closed; the hood or "soft helmet" folds when the visor is raised. The wearer climbs into the suit via the zippered front opening; into the legs first, then arms and head. The suit is then sealed by means of the "appendix", flaps of cloth bound up by rubber bands. The wearer is fitted with biomedical sensors next to his skin. The blue anodized aluminum knob on the front is a pressure regulator and there is a suit pressure gauge mounted on the left wrist. There are four connections to the suit: an electrical cable for transmitting biomedical data; another cable for communications; a ventilation tube and an oxygen tube. The suit weighs around 22 lbs. and is intended to be worn for up to 30 hours in a pressurized environment or two hours in a vacuum.

Savitskaya was twice awarded the Hero of the Soviet Union title. She was also a test and sports pilot - starting from 1974 she set 18 international world records on MiG aircraft and three records in team parachute jumping. She won first place at the 6th FAI World Aerobatic Championship in 1970. Savitskaya retired in 1993 from the Russian Air Force with the rank of Major.

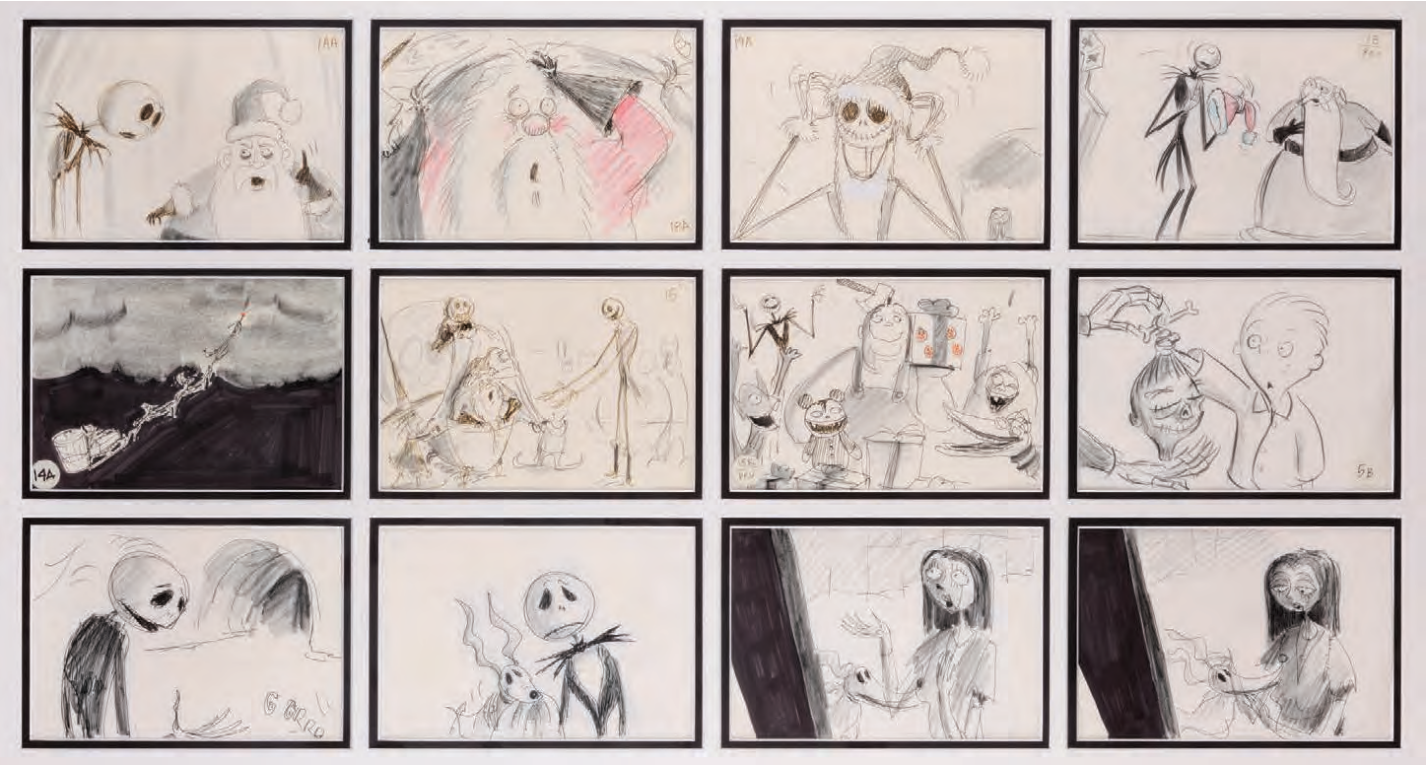
On May 5, 2011, Bonhams, NY sold a Sokol spacesuit worn by Alexei Leonov during the Apollo-Soyuz Test Project for $242,000. A once in a lifetime opportunity to acquire a spacesuit from one of the true heroes of aerospace who will forever be listed in the record books of human history. Suit is in excellent condition. **$200,000 – $300,000**



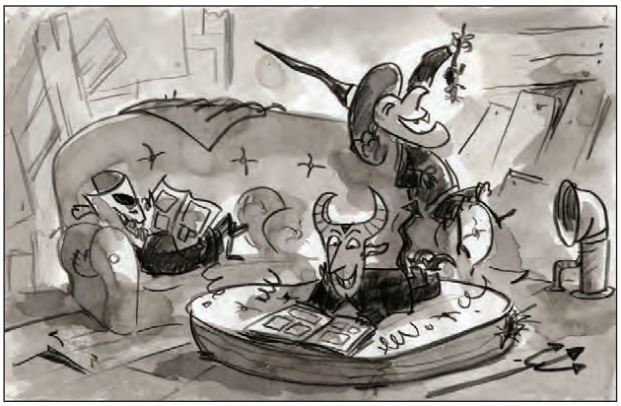

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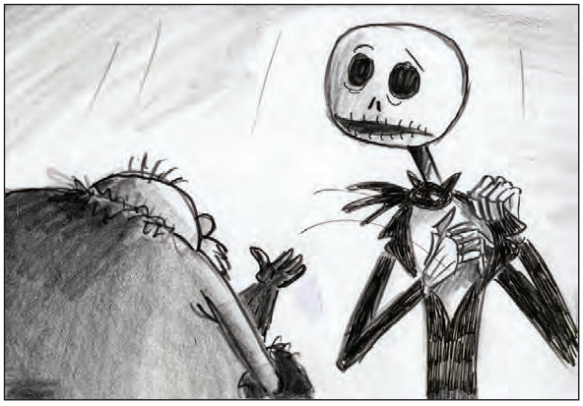



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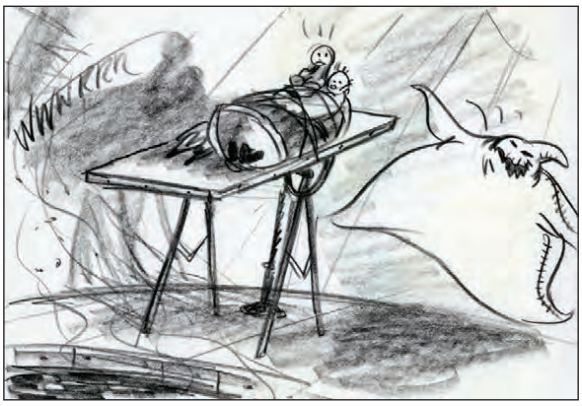
**1111. Collection of 12 storyboard panels from *The Nightmare Before Christmas*.** (Buena Vista, 1993) A phenomenal collection of detailed storyboard panels featuring a number of key scenes from the film including Jack trying on his Santa Jack clothes, Santa Jack in his sleigh, led by Zero, delivering presents and many others. Accomplished in pencil, ink, marker and crayon on 6 in. x 8 in. leaves of illustration paper. Archivally framed and matted in a custom display measuring 24 ½ in. x 40 ½ in. Director Henry Selick's signature is visible on the verso of several sketches. **$7,000 – $9,000**





**1112. Pair of original concept scene sketches of Jack Skellington and Igor from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Two concept scene sketches accomplished in pencil, ink and gouache on approx. 5 ½ in. x 8 in. leaves of illustration paper, one features Jack and Igor, the other of Lock, Shock and Barrel. One with pinholes at the corners; otherwise, Fine condition. **$400 – $600**





**1113. Pair of original concept scene sketches of Jack Skellington, Mayor, Vampires and Oogie Boogie from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Two concept scene sketches accomplished in pencil on approx. 5 ½ in. x 8 in. leaves of illustration paper, one features Jack with Mayor and Vampires, the other of Sally and Santa with Oogie Boogie. One with pinholes at the top edge; otherwise, Fine condition. **$400 – $600**



**1114. Concept artwork of Santa Jack in sleigh from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Highly detailed color pencil and tempera production concept storyboard in large format, 19 x 22" on 4-ply acid-free black artboard, depicting Jack Skellington in his Santa Claus incarnation with his ghost dog Zero and skeleton reindeer as they are shelled out of the sky by the military. One of the most dramatic moments in this unique film. Excellent. **$6,000 – $8,000**



**1115. Concept artwork of the Elves in bed from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This incredible original concept artwork features Jack Skellington from Tim Burton's fantasy *The Nightmare Before Christmas*. It depicts Jack tucking two of Santa's sleeping Elves into bed, with a warming fire in the corner, and the candy cane-framed window looks out at a starry winter night. This finely detailed art is accomplished in pastel on a leaf of artist's illustration board measuring 10 x 19 in. Perfect for framing and display. **$4,000 – $6,000**



**1116. Original Santa Jack concept artwork from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Original concept artwork featuring Jack Skellington as "Santa Jack". Accomplished in ink on a leaf of artist's illustration board measuring 3 ¾ x 10 in. A beautiful piece of original concept artwork from this endearing film. **$2,000 – $3,000**










**1117. Original concept artwork (3) of Lock, Shock and Barrel from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Original concept artwork featuring the cute little trio of devil, witch and goblin known as "Lock, Shock, and Barrel", each accomplished in pastel on a leaf of artist's illustration board measuring 7 x 8 in. Three beautiful pieces of original concept artwork from this endearing film. **$2,000 – $3,000**



**1118. Oversize concept artwork of Jack Skellington in Halloween Town square from *The Nightmare Before Christmas*.** (Buena Vista, 1993) A beautifully executed large-scale concept drawing of Jack Skellington standing in the fountain in Halloween Town square. A crowd of witches, a wolf and other spooky characters look. Wonderfully detailed in soft highlights and an unusual oversize format. Accomplished in pastel on artist's illustration board measuring approx. 23 ¼ x 18 ¼ in. **$4,000 – $6,000**



**1119. Concept artwork of Jack in sleigh with reindeer from *The Nightmare Before Christmas*.** (Buena Vista, 1993) A stunning large-format panoramic concept artwork featuring "Santa Jack," his reindeer and Zero lighting the way through the starry night and moonlit sky. Accomplished in pastel and tempera on a 12 ½ in. x 31 ½ in. illustration board. This large-format artwork highlights the incredible level of detail visible in Jack's features and the play of light on the reindeer's bones. Quite simply one of the most impressive pieces of art we've ever handled from this beloved film. Archivally framed and matted and perfect for display, measuring 22 in. x 42 in. **$4,000 – $6,000**



**1120. Concept artwork of the vampires from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This original final color design features the three Vampires and is accomplished in ink and marker on a leaf of artist's illustration board measuring 9 ½ x 13 in. A wonderful piece of original artwork from the film and suitable for framing. **$2,000 – $3,000**




**1122. Original concept artwork for Vampires from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Original concept artwork for the Vampires in *The Nightmare before Christmas*. Accomplished in pastel and gouache on a leaf of artist's illustration board measuring approx. 8 ½ in. x 7 ¼ in. **$600 – $800**





**1121. Collection of 8 storyboard panels from *The Nightmare Before Christmas*.** (Buena Vista, 1993) A collection of detailed storyboard panels featuring a number of key scenes from the film including Santa Jack in his sleigh, Oogie Book with Santa, Jack's house and many others. Accomplished in pencil, ink, marker and crayon on 6 in. x 8 in. leaves of illustration paper. Some with hand-annotated production stickers in the corners, director Henry Selick has signed the verso of one sketch. Director Henry Selick's signature is visible on the verso of several sketches.
**$6,000 – $8,000**





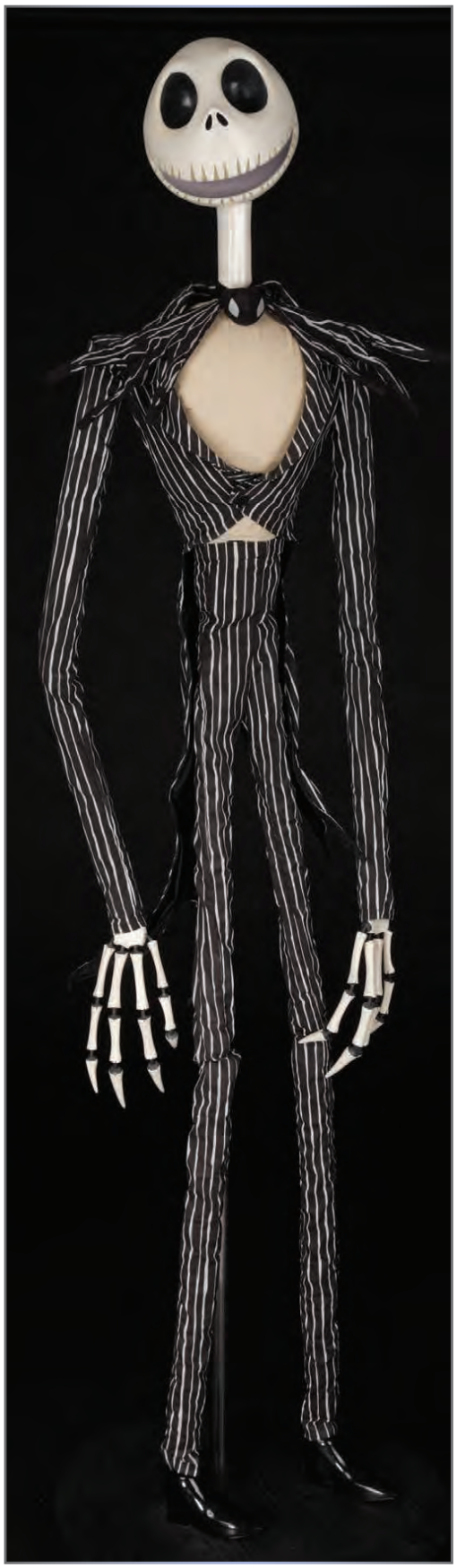
**1123. Original concept artwork for Jack Skellington looking down on Christmas Town from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Original concept art work of Jack Skellington looking down into Christmas Town in *The Nightmare Before Christmas.* This wonderful drawing is executed in marker on illustration paper measuring approx. 10 in. x 7 ¾ in. and is mounted on a slightly larger board. **$600 – $800**




**1124. *The Nightmare Before Christmas* one-sheet poster signed by Tim Burton, Danny Elfman and other cast members.** Large format approx. 27 in. x 40 in. one-sheet poster signed by director Tim Burton, Danny Elfman, William Hickey "Dr. Finlestein," Glenn Shadix "Mayor," and Chris Sarandon "Jack Skellington" (non-singing voice). Framed and matted measuring 36 in. x 48 in. Special shipping arrangements will apply. **$800 – $1,200**



**1125. Original Deane Taylor Halloween Town concept artwork from *The Nightmare Before Christmas.*** (Buena Vista, 1993) Incredible conceptual design artwork by Art Director Deane Taylor for Halloween Town featuring the distinctive elements of the set design including Jack Skellington's house, Dr. Finklestein's laboratory, the trademark cobblestone streets, etc. Accomplished in pen and ink, felt pen, gouache and tempera on various sized leaves of illustration paper, some trimmed to architectural shapes, and affixed to three separate 19 in. wide x 16 ½ in. tall foamcore panels (overall dimensions 16 ½ in. x 57 in.). Deane Taylor gifted the artwork to set designer/dressing supervisor Gregg Olsson and has inscribed at the lower right in black ink, "*To Gregg, In appreciation, Let's do it again, Deane, '93.*" With LOA signed by Olsson. **$8,000 – $12,000**



**1126. Jack Skellington full size store display figure.** Full size Jack Skellington figure fashioned of fiberglass, steel and cloth and has a fully articulated armature including moving skeletal fingers. Stands on a wooden base with steel supports and measures a full 88 in. tall. Special shipping arrangements will apply. **$1,000 – $1,500**




**1127. *The Nightmare Before Christmas* Disneyland Haunted Mansion artwork and shadow box display.** "Graveyard Date." An original dimensional scene by artist Dave Avanzino and featuring a graveyard in front of Disneyland's Haunted Mansion with Jack Skellington, Sally and Zero. Created from multiple layers of paper and board with tombstones individually set into the hill at various angles to creat a realistic scene. Each piece in the unique artwork is hand-painted, cut and assembled by the artist and then set into a black shadowbox frame. Measures 36 in. x 25 in. x 4 in. This artist proof is AP 1 of 1 of a projected edition of five but uncertain it was completed. Includes the artist's signed COA. Special shipping arrangements will apply. **$2,000 – $3,000**

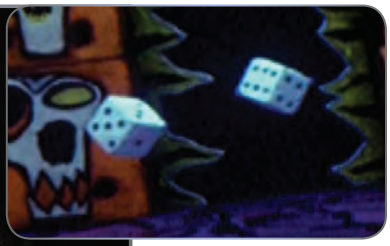


**1128. Background Christmas tree from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Illuminating Christmas tree with functioning lights seen near the Christmas Town sign in *The Nightmare Before Christmas*. Measures approx. 14 in. tall x 6 ½ in. wide at base. Mounted on a 12 in. square wooden base for display. **$2,000 – $3,000**



**1129. Oogie Boogie pair of dice from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Production-made dice from the famous scene where Oogie Boogie rolls them when gambling with Santa's life. Constructed from cast resin to simulate rough-carved bone, they are hand-painted and detailed with raised skull motifs on each side. Measure 1 ¼ in. square. **$2,000 – $3,000**









**1130. Jack Skellington filming miniature house from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Jack's house filming miniature constructed in forced perspective. Intricately built of wood and sits on a styrene staircase and base with bushes of copper wire. Completely hand-painted and detailed to resemble a weathered, dingy Victorian house. Wired for illumination with front, side and turret windows that light up when plugged in. Measures an impressive 44 in. tall and mounted to a wooden support stand for display. A remarkably built and instantly recognizable prop from the film. Special shipping arrangements will apply.
**$40,000 – $60,000**



**1131. Screen-used "Witch" puppet from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This screen-used hero puppet is the only such "Witch" puppet created for the production. Standing 6 ¼ in. tall (as posed), it is constructed of foam latex over a fully pose-able steel and aluminum ball and socket armature. This highly recognizable character, with gigantic mole on her nose (with moles on top of her mole!) is hand-painted to detail with skull-motif buttons on her black dress, exposed bloomers and black and white striped leggings. Her Witch's hat is foam latex over lead so it could be animated as well. She was not made with feet or shoes since she was screwed directly on the "Book of Spells" as she stood by the cauldron, or directly on the animation table. Mounted on a custom base with replica "Book of Spells" set piece as seen in one of her prominent sequences. A wonderful one-of-kind puppet from this revered modern classic. **$30,000 – $50,000**



**1132. Screen-used Elven bed with five Elves from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Wooden bed with a snowman headboard. It features five sleeping elves, the first four of which (left to right) are seen on-screen. The elf on the far right was used in a different scene and later the head was placed in the bed to complete the display. Measures 15 ½ in. long x 13 in. wide x 19 in. tall. Excellent condition. From the collection of the film's director, Henry Selick. **$20,000 – $30,000**



**1133. Original Santa Jack sleigh with Jack, Zero and reindeer from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This incredible ensemble consists of a screen-used Santa Jack armature covered in resin then hand-painted (as seated measures 6 in. high). Also included is the screen-used puppet of Jack's dog Zero measuring 5 in. long, a screen used skeleton reindeer measuring approx. 7 ½ in. long and a screen- used oversize prop trash can filled with presents. To round out the display is a prop coffin sleigh used in the production, but not screen-used, as well as two additional skeleton reindeer which were made from the original molds by the original craftsman, but ultimately not used in the film. All of the puppets are half-scale and contain movable armatures. Mounted on a base with the figures posed as they appear on screen. **$40,000 – $60,000**






**1134. Original prop bulletin board from Police Station in *The Nightmare Before Christmas*.** (Buena Vista, 1993) Original prop bulliten board seen in the Police Station Office. Constructed of a wooden frame with meticulously hand-painted and drawn handbills, notices, wanted poster, missing person, missing dog, etc. Overall size is 5 in. x 9 in. and is housed in a floating mount with decorative frame measuring 12 in. x 16 in. A wonderful testament to the extremely high level of detail that went into even the background set pieces in the film. **$4,000 – $6,000**

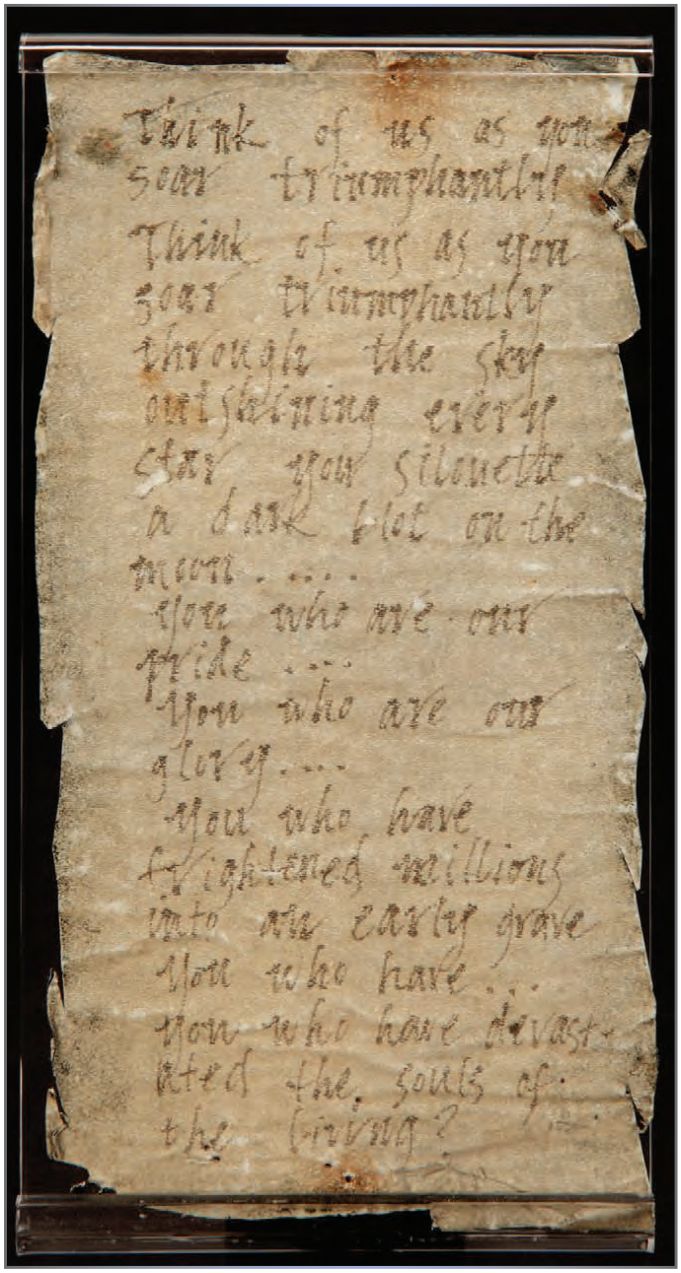




**1135. Christmas Town houses from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Instantly recognizable group of clustered houses visible when Jack steps through the Christmas door and is instantly transported to Christmas Town. Constructed of foam core walls with styrene snow and hand-painted and detailed in festive Christmas colors. The buildings are wired for illumination and measure 21 in. long x 17 in. tall x 8 in. deep. A remarkably built prop from the film. **$15,000 – $20,000**







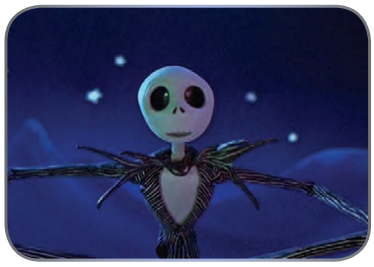



**1136. Mayor's scroll from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This is the screen-used scroll the Mayor reads before Jack Skellington embarks on his sleigh ride adventure to Christmas Town. Handwritten on thick rubberized fabric and studio distressed to appear like old parchment, it reads: "Think of us as you soar triumphantly, Think of us as you soar triumphantly through the sky outshining every star you silhouette a dark blot on the moon…", etc. Measures 3 ½ x 8 in. and is mounted on a custom-made Plexigass display stand. Makes an impressive display piece. **$4,000 – $6,000**

**1137. Background Halloween Town illuminating building from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Halloween Town miniature background building and spooky ghost set piece from *The Nightmare Before Christmas*. Constructed of wood and painted black and gray, it features cutout sections and two light bulbs which emit a spooky yellow glow via a small switch. Measures 26 in. tall x 16 in. wide. It exhibits some minor wear but remains in excellent condition. A wonderful working prop from the film. **$2,000 – $3,000**







**1138. Screen-used Jack and Sally faces from *The Nightmare Before Christmas*.** (Buena Vista, 1993) A wonderful display of a rare original "Sally" puppet face used in Tim Burton's classic *The Nightmare Before Christmas*. The resin piece was part of a range of different expressions and features that brought the character to life. In addition is a Jack Skellington production made puppet face, but ultimately not used in the film. Both props have been elaborately framed together in a custom-made display with ornate gilt frame and featuring scenes from the film and title in sparkling silver letters. Display measures 14 x 17 in. **$3,000 – $5,000**



**1139. Production made Dr. Finkelstein lab equipment from *The Nightmare Before Christmas* .** (Buena Vista, 1993) Made for the production for use in Dr. Finkelstein's lab, but ultimately not seen in the final version of the film. Constructed of wood in forced perspective and featuring dials, knobs and slider bars. It measures 7 ½ in. x 6 in. 4 ½ in. **$800 – $1,200**




**1140. Hazardous Waste table from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This distinctive improvised table was used in the "Making Christmas" song sequence and features a length of prop wood laid between two hazardous waste barrels. This impressively detailed prop measures 10 in. long x 4 in. wide x 4 ¼ in. tall. Completely hand-painted to appear somewhat grimy and soiled. A wonderful set piece from one of the film's most memorable song numbers. **$4,000 – $6,000**



**1141. Screen-used original Sally's black cat puppet from *The Nightmare Before Christmas* with custom display.** (Buena Vista, 1993) Original black cat puppet seen scaling the town gate as well as being held by Sally right after she fails to thwart Jack's plan with Fog Juice and she sings "Sally's Song" in *The Nightmare Before Christmas*. The cat is made from foam latex which is no longer pliable and measures approx 5 in. long by 4 in. high. Comes with custom display. **$8,000 – $12,000**







**1142. Cat in the box toy from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This remarkable prop can clearly be seen during the "Making Christmas" song sequence. Box is constructed of wood with metal wire handle. Cat's head is resin with wire whiskers. Cat stands 6 ½ in. tall on plunger-shape base, box is made of wood and has no bottom. A photograph of this prop is published on page 59 of *Tim Burton's Nightmare Before Christmas: The Film, The Art, The Vision* by Frank Thompson. **$5,000 – $7,000**



**1143. Lock's plunger from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Lock's plunger used to push Santa Claus down the chute to Oogie Boogie's lair. Highly visible both before and after Oogie Boogie's song and unlike other props this was used to interact with the puppets as seen by the holes in the plunger and slight damage on the side (small crack repaired with glue) when removed from Lock. Measures 4 ¼ in. long. The prop maker obviously had a sense of humor because the words "amalgamated stool stomper" can be seen on the bottom. **$2,000 – $3,000**







**1144. Original full size Halloween Town bell from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Sculpted from rigid foam with wooden support arms and completely hand-painted. Housed in a custom-made rigid foam display of the Halloween Town bell tower that is meticulously hand-painted. Bell measures 10 in. wide x 17 in. tall x 6 in. deep in a 22 ½ in. x 28 in. x 11 in. display. Includes the original smaller scale mockup housed in a foam board display. **$4,000 – $6,000**

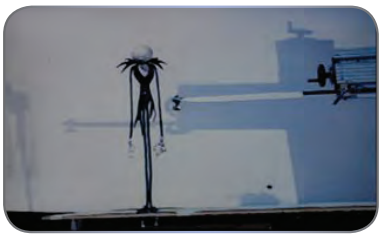


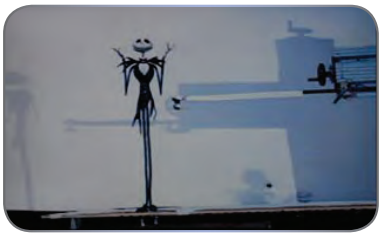
**1145. Four Sally spoons from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Four screen-used spoons used by Sally. Each spoon has a slightly different end configuration likely for use while stirring or dipping it into a bowl. Made of resin and measuring 2 in. long. **$600 – $800**

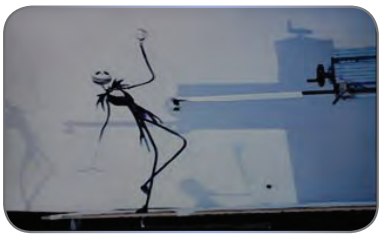





**1146. Screen-used Corpse Kid puppet from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Screen-used hero Corpse Kid puppet measuring approx. 7 ½ in. tall. The puppet is all original and sealed inside a custom display box filled with inert gas for preservation. Condition is excellent and its archival presentation will ensure the longevity of the piece for years to come. Acquired from Joe Ranft, director of *Cars* and one of the driving forces at Pixar. **$30,000 – $50,000**











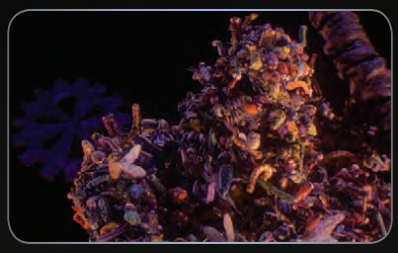




**1147. Early Jack Skellington sculpt used in the first animation tests of *The Nightmare Before Christmas*.** (Buena Vista, 1993) This is the very first Jack Skellington that was cast directly from Rick Heinrich's prototype sculpt, and made out of a flexible urethane fitted with a basic armature, it was then used in the very first animation test that can be seen on the Laserdisc, this test was done by Eric Leighton the animation supervisor on the film and the puppet belongs to his private collection. This puppet is unique and represents the first attempt to study Jack's movement and determined the animation style used in the rest of the film. Measures 17 ½ in. tall. **$30,000 – $50,000**



**1148. Hero Shock puppet and ball and socket armature from The Nightmare Before Christmas.** (Buena Vista, 1993) A screen-used, full-size stop-motion animation puppet, complete with ball and socket armature, of one of Halloween's finest trick-or-treaters. Shock is part of the entourage sent by Jack Skellington to kidnap Santa Claus. This beautiful, hand-painted piece is constructed of foam latex, resin, polyurethane and cloth. The prop has been set on a custom Lexan base and measures 13 in. tall. **$30,000 – $50,000**





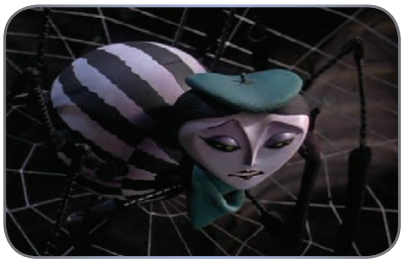


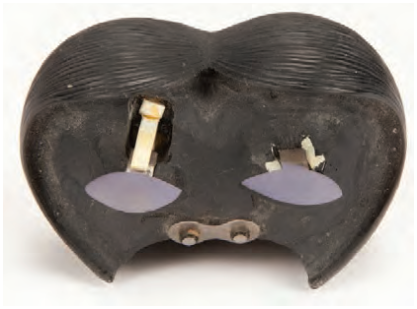


**1149. Oogie Boogie's skin and mechanical ball used to kill Oogie from *The Nightmare Before Christmas*.** (Buena Vista, 1993) This full scale foam latex "bug skin" was one of three made for the production and was created with animated arms as well as cushions in the stomach used as displacements to create the movement of the bugs. This was the skin used in all the closeups animated by Eric Leighton. The mechanical ball it stands on was used in the final sequence and has a very complex stepper motor system inside to give it a blur during animation, the blades are carved out of aluminum and mounted on an extremely solid steel structure. Wrapped around its axis is Oogie's burlap skin. **$30,000 – $50,000**



**1150. Original full-scale Halloween Town Gates from *The Nightmare Before Christmas*.** (Buena Vista, 1993) Intricately built screen-used Halloween Town gate in forced perspective. It features prominently in the film, notably during Jack's return from Christmas Town when the gate slides up and he drives into the town on his snowmobile. Constructed of dense foam with thin wooden gate completely hand-painted and detailed to appear like weathered stone. This is the medium-scale gate measuring 20 in. x 30 in. Mounted on a wooden base and wired with 3 bulbs on the back that fully illuminate when plugged in and makes for an impressive display. Comes with a letter of provenance from an animator that worked on the production. **$35,000 – $55,000**







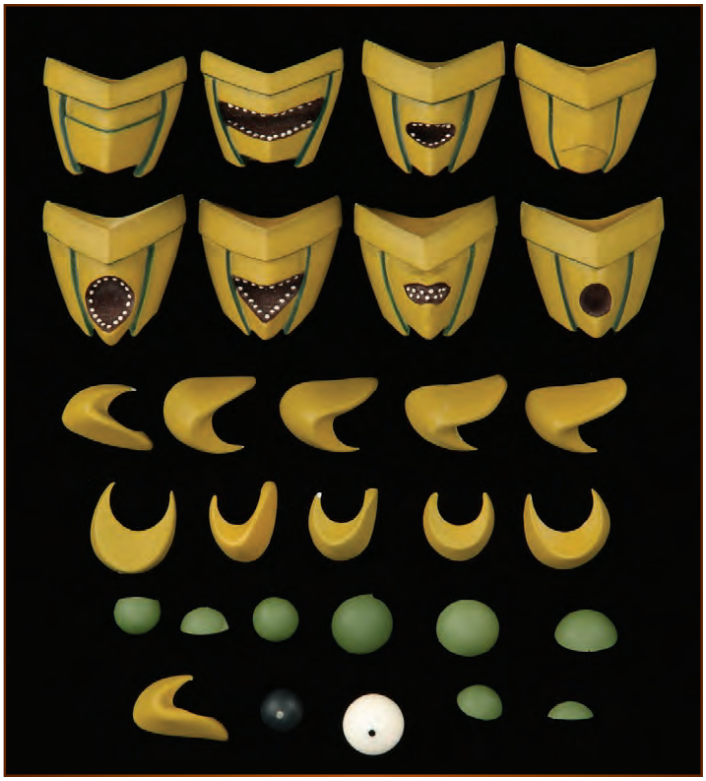
**1151. Screen-used Miss Spider faces and eyelids, concept skull proof from *James and the Giant Peach*.** (Walt Disney, 1996) Set of six screen-used Miss Spider "serious" faces and screen-used eyelids. The faces are made in slightly different mouth configurations and constructed of resin and hand-painted and detailed. Each face bears a handwritten production number inside to coincide with the sequence. Includes a pair of screen-used eyelids and production-made resin Miss Spider puppet head. Housed in the original box with production notations. **$1,000 – $1,500**




**1152. Stop-motion seagull puppet from *James and the Giant Peach*.** (Walt Disney, 1996) Animatable seagull puppet with articulated armature covered in foam latex with stiff paper wings. Mounted on a metal rod and encased within a Plexiglass display box with descriptive plaque. Puppet has an 8 ½ in. wingspan. Exhibits minor cracking on the body but remains in Very good condition. **$2,000 – $3,000**



**1153. ¼ SCALE GIANT PEACH, HATCH LID, GIANT PEACH STEM, SUNDIAL AND COMPASS FROM *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) A collection of stop-motion props from *James and the Giant Peach* including a ¼ scale giant peach of fired clay (lacks peach skin), compass of resin with detailed face and directional arrow completely hand-painted to resemble weathered metal, hero peach sundial measuring 17 in. x 14 ½ in., 8 ½ in. diameter peach hatch lid of resin with felt covered top completely hand-painted and detailed (2 in. diameter hole cut in the side), a giant peach stem of resin measuring approx. 17 in. tall with armature attachment at the base and silver painted filament wire wrapped around the top. The ¼ scale peach is missing felt. **$2,000 – $3,000**





**1154. GRASSHOPPER EYEBROWS AND MOUTHS FROM *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) Set of 8 Grasshopper mouths and 11 eyebrows of cast resin in different configurations for use in "mad" sequences. Each features handwritten notations to coincide with the combination needed for the scene. Completely hand-painted and detailed. Mouths measure approx. 1 in. square, eyebrows approx. ½ in. long. A wonderful collection of stop-motion elements from the film. **$600 – $800**

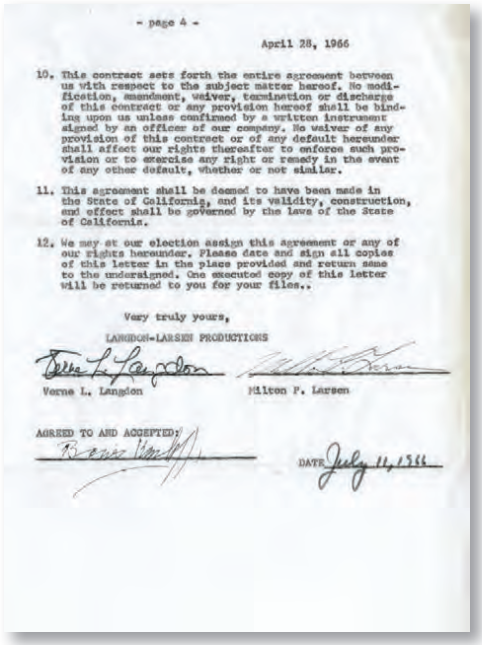


**1155. Hero skeleton stop-motion puppet from *Corpse Bride*.** (Warner Bros., 2005) Hero stop-motion puppet constructed of a fully articulated steel and aluminum ball and socket armature with resin for bone skeleton and rubber covered hands, and feet. Completely hand-painted and detailed to appear ancient. This impressive figure measures 15 in. tall and is housed in a display case for presentation. **$8,000 – $12,000**









- page 4 -

April 28, 1966

10. This contract sets forth the entire agreement between us with respect to the subject matter hereof. No modification, amendment, waiver, termination or discharge of this contract or any provision hereof shall be binding upon us unless confirmed by a written instrument signed by an officer of our company. No waiver of any provision of this contract or of any default hereunder shall affect our rights thereafter to enforce such provision or to exercise any right or remedy in the event of any other default, whether or not similar.

11. This agreement shall be deemed to have been made in the State of California, and its validity, construction, and effect shall be governed by the laws of the State of California.

12. We may at our election assign this agreement or any of our rights hereunder. Please date and sign all copies of this letter in the place provided and return same to the undersigned. One executed copy of this letter will be returned to you for your files..

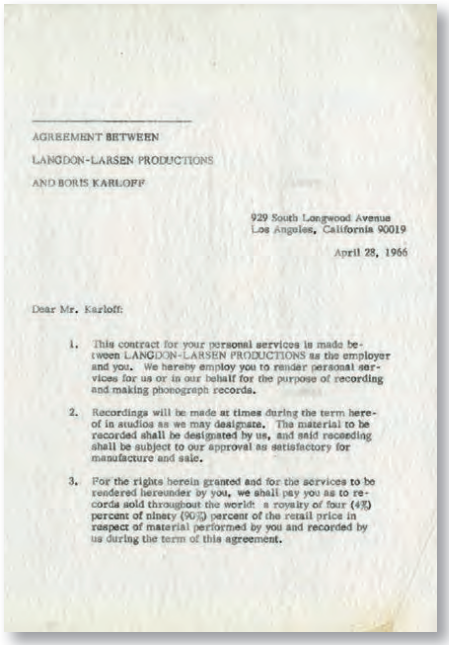
Very truly yours,

LANGDON-LARSEN PRODUCTIONS

Verne L. Langdon — Milton F. Larsen

AGREED TO AND ACCEPTED:

DATE July 11, 1966



AGREEMENT BETWEEN

LANGDON-LARSEN PRODUCTIONS

AND BORIS KARLOFF

929 South Longwood Avenue
Los Angeles, California 90019

April 28, 1966

Dear Mr. Karloff:

1. This contract for your personal services is made between LANGDON-LARSEN PRODUCTIONS as the employer and you. We hereby employ you to render personal services for us or in our behalf for the purpose of recording and making phonograph records.

2. Recordings will be made at times during the term hereof in studios as we may designate. The material to be recorded shall be designated by us, and said recording shall be subject to our approval as satisfactory for manufacture and sale.

3. For the rights herein granted and for the services to be rendered hereunder by you, we shall pay you as to records sold throughout the world: a royalty of four (4%) percent of ninety (90%) percent of the retail price in respect of material performed by you and recorded by us during the term of this agreement.

**1156. Boris Karloff Verne Langdon ensemble, includes signed contract for "An Evening with Boris Karloff" and display Mummy.** Boris Karloff's own personal original copy of the recording contract for his services on "An Evening with Boris Karloff and His Friends." One of only a few long-playing recordings made by Boris Karloff and the first such soundtrack album ever recorded. The script was written by Forrest J. Ackerman and Arthur Stevenson Kennard produced and directed Karloff for the session, which was recorded in 1966 at Gold Star Studios in Hollywood. Includes the LP recording. From the collection ofVerne Langdon and with his letter of authenticity. Includes Boris Karloff as "The Mummy" display figure with faithful recreation of his iconic makeup and hand-wrapped and painted rags on a display figure. Exhibits wear with the latex stiff and broken, one hand nearly detached, but could easily be repaired. A wonderful collection and association from this legend of horror. **$4,000 – $6,000**

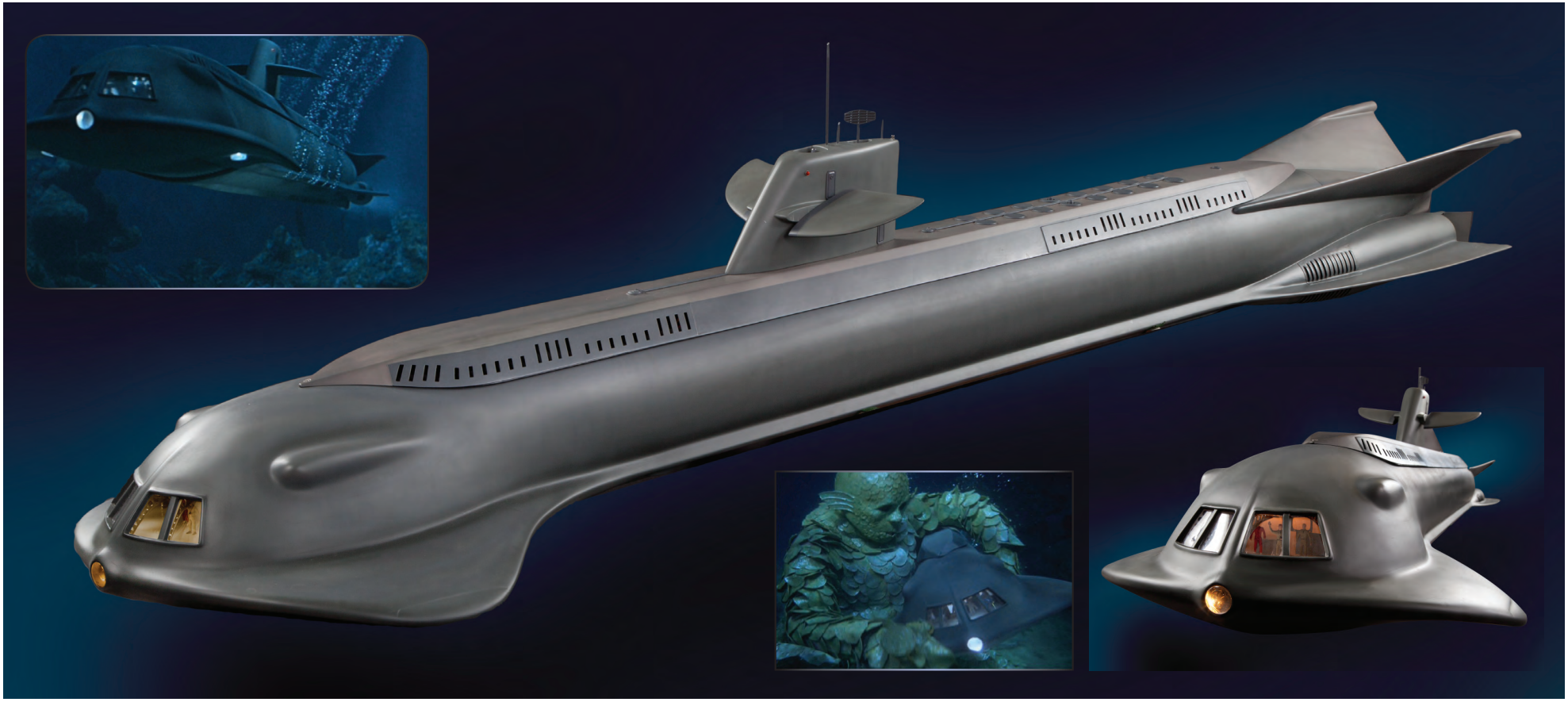



**1157. Original Bill Ward illustration artwork for a burlesque dancer.** Original illustration artwork by legendary cartoon pin-up artist Bill Ward of a burlesque dancer during her stage show. Accomplished in crayon, colored pencil and gouache on 16 ½ in. x 24 ½ in. illustration board. Bill Ward (1919-1998) was one of the most popular and prolific cartoon pin-up artists whose career spanned 60 years. He specialized in voluptuous, impossibly buxom blondes perched on stiletto heels, legs sheathed in black nylon, torsos packed in satin, of which this particular example is a perfect rendition of his style. Bears his distinctive signature, *"Ward,"* at the lower center. Exhibits tape residue along the edges and tiny ¼ in. tear at the lower left corner; otherwise, Fine. **$600 – $800**






**1158. Original painting from the Mustang Ranch signed by Joe Conforte.** Original large format painting of a comely Rubinesque lady of the evening posed topless in a reclining position on a lounge, wearing red stockings and hair adorned with feathers. Accomplished in oil on board in striking autumnal shades of red and burnished gold, it measures 76 in. x 52 in. This large artwork hung prominently in the main entrance of the Mustang Ranch from ca. 1975-1990. Under Joe Conforte, the Mustang Ranch became Nevada's first licensed brothel in 1971, eventually leading to the legalization of brothel prostitution in 10 of the 17 counties in the state. It went on to become Nevada's largest brothel and the most profitable. Signed by the artist, "Alan" in red at the top left as well as by Joe Conforte at the center right. Purchased at the IRS liquidation sale in November, 1990 and with attached IRS sale documents on the verso signed by Conforte. Not only a beautiful piece of fine art but an important milestone in American history. Special shipping arrangements will apply. **$5,000 – $7,000**



**1159. Large-scale "Seaview" submarine replica from *Voyage to the Bottom of the Sea*.** (ABC-TV, 1964-1968) This one of a kind recreation, with front cast directly from the surviving nose portion of the original miniature was developed for "The Fantasy Worlds of Irwin Allen." It is dimensionally identical with the original filmed miniature but to a Museum Quality standard of fit and finish, well beyond that found on the original miniature. The accurate, five color airbrushed paint finish represents the colors and weathering as it appeared while in "Flying Sub" configuration from 1965-1968. Development took well over two years of spare time effort. Everything found on the "Hero 8 Footer Miniature" is found in and on this flawless recreation.

Constructed of hand molded epoxy resin and multiple layers of fiberglass/carbon fiber composite. Numerous precision machined brass and bronze detail components as well as where high tolerance moveable parts require free movement. Immersible for filming and is equipped with brass plumbing for bubble effects along the hull side "chines" and inside of the engine nacelles.

Stainless steel air-flask is included and is ready for connection for operation if need be. Correctly located external toggle switches control tail lights, conning tower (sail) navigational lamps, underside lathe turned acrylic flood lamps, lathe turned acrylic headlight and sleeve, translucent and detailed "Observation Nose Interior" all fully duplicating the lighting characteristics and appearance of the original. Fully functioning filming miniature with: all lights as per original, brass tubing bubble generator tubes in side chines with numerous .014" diameter holes for bubble generation, engine exhausts tubes in nacelles ends ahead of internal diving planes, valve stems protruding through the fourth pair of missile hatches, synchronized double door, cable operated remote brass linkage and hinges to "Diving Bell/Mini-sub" hatch, fully detailed translucent acrylic "Observation Nose Interior" with hand made girders, spiral staircase and three hand painted figures in color correct character costumes, moveable and operable: linked triple rudders, outer most pair in brass, linked internal dining planes and conning tower diving planes. Lost wax cast bronze; Radar, opening deck escape hatches, conning tower doors, deck walkways, etc. Fiberglass/carbon fiber and epoxy composite construction throughout. If one desires an absolutely accurate recreation of this famed miniature, this is the one and only one that will ever be. Dimensions: Length 103 in. overall x 22 in. wide and weighs 40+ lbs. Comes with solid walnut display stand. **$20,000 – $30,000**

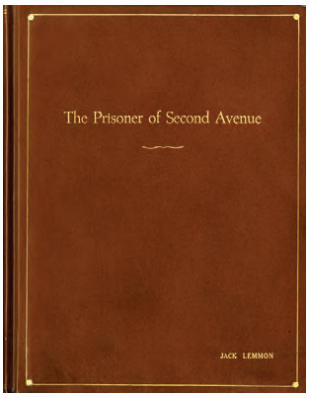
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## Estate of Jack Lemmon

The following 50 lots are from the Estate of Jack Lemmon. Lemmon starred in more than 60 films including *Some Like It Hot*, *The Apartment*, *Mister Roberts* (for which he won the 1955 Best Supporting Actor Academy Award), *The Out-of-Towners, Days of Wine and Roses*, *Save the Tiger* (for which he won the 1973 Best Actor Academy Award), *The Odd Couple, Glengarry Glen Ross*. He had a particularly long association with the films of Billy Wilder and Blake Edwards.



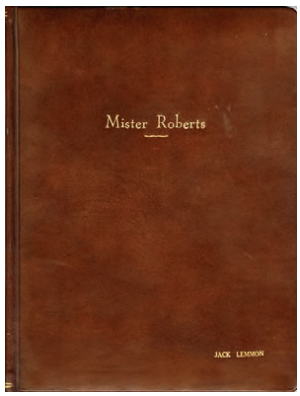

**1160. Large collection of 62 film scripts.** 62 scripts, some studio Xeroxes, various drafts. All bound in leather with Jack Lemmon's name in gilt on the covers. Highlights include: *Airport*, *The April Fools*, *Avanti*, *The Ballad of Mary Phagam*, *Bell, Book and Candle*, *Buddy Buddy*, *The China Syndrome*, *Cowboy*, *Dad*, *The Day Lincoln Was Shot*, *A Face of a Hero*, *Fire Down Below*, *The Entertainer, For Richer, For Poorer*, *The Fortune Cookie*, *The Front Page*, *Getting Away with Murder*, *Getting There*, *Good Neighbor Sam*, *The Grass Harp*, *Grumpier Old Men*, *Inherit the Wind*, *It Should Happen to You*, *The Legend of Bagger Vance*, *A Life in the Theatre*, *Short Cuts*, *Tuesdays with Morrie*, *Twelve Angry Men*, and many others. Special shipping arrangements will apply. **$2,000 – $3,000**




**1161. *The Prisoner of Second Avenue* script.** (Warner Bros., 1975) Screenplay by Neil Simon. Complete final draft dated 8/30/1973 with pink revision pages. A few pages of handwritten notations and dialogue changes. Bound in full leather. **$200 – $300**




**1163. *The Great Race* script.** (Warner Bros., 1965) Screenplay by Blake Edwards. Complete final draft dated 4/9/1964 with blue revision pages. Bound in full leather. **$300 – $500**



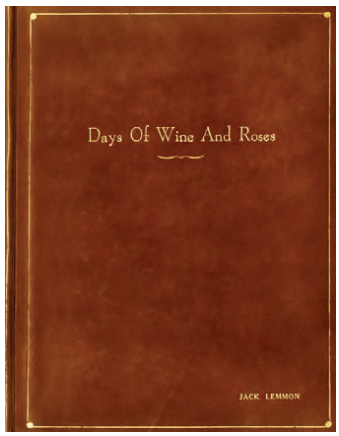

**1165. *Master Roberts* script.** (Warner Bros., 1955) Complete shooting script dated 2/15/55. Bound in full leather. **$200 – $300**



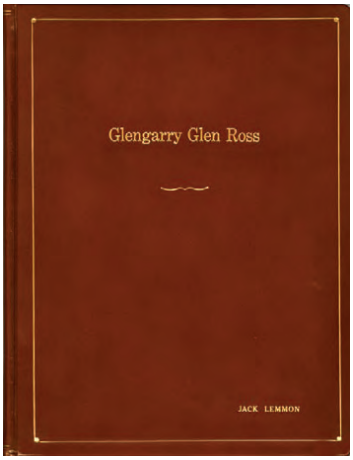

**1162. *Some Like it Hot* script inscribed by Jack Lemmon.** (UA, 1959) Complete screenplay, dated 7/18/58 with blue revision pages. Inscribed on the verso of the front flyleaf, *"Dear Jack, Boy What an Actor! Jack Lemmon."* Bound in full leather. **$800 – $1,200**



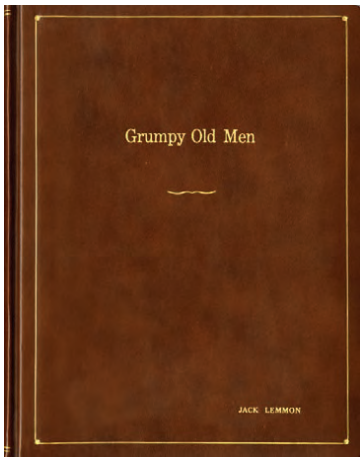

**1164. *The Odd Couple* script.** (Paramount, 1968) Screenplay by Neil Simon. Complete shooting script dated 4/24/1967 with blue revision pages. Bound in full leather. **$800 – $1,200**



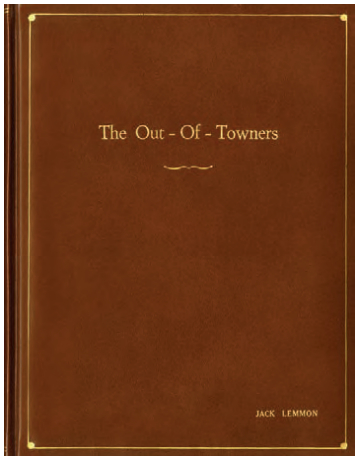

**1166. *Days of Wine and Roses* script.** (Warner Bros., 1962) Complete original screenplay, dated 1/10/1962 with blue revision pages. Extensive notations throughout script in his hand. Bound in full leather. **$200 – $300**




**1167.** ***Glengarry Glen Ross* script.** (New Line, 1992) Written by David Mamet. Complete first draft dated 7/30/91. Notations throughout, mostly character identifying (with circling character's name). Bound in full leather. **$200 – $300**




**1170.** ***Grumpy Old Men* script.** (Warner Bros., 1993) Complete second revised draft dated 1/3/1993 with rainbow revision pages. Bound in full leather. **$200 – $300**




**1172.** ***The Out of Towners* script.** (Paramount, 1970) Screenplay by Neil Simon. Complete final draft, dated 3/6/1969 with pink and blue revision pages. Handwritten notations throughout, page 130 signed upper right. Bound in full leather. **$200 – $300**

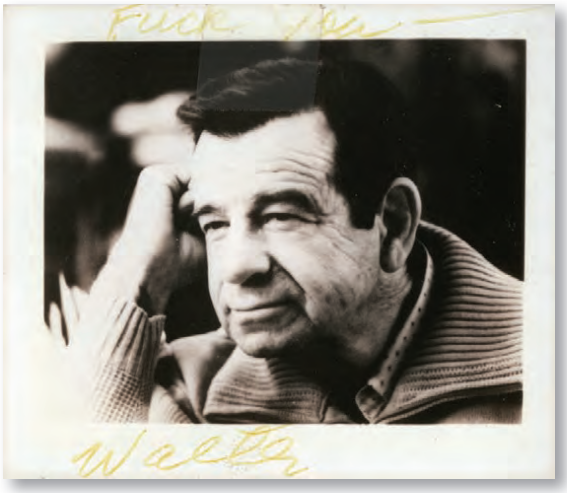



**1168.** ***JFK* script.** (Warner Bros., 1991) Screenplay by Oliver Stone and Zachary Sklar. Complete sixth draft dated 4/15/1991 with yellow and green revision pages. A few notations throughout script. Bound in full leather. **$200 – $300**




**1171.** ***Cool Hand Luke* script.** (Warner Bros., 1967) Screenplay by Frank R. Pierson and Hal Dresner. Complete final draft, dated 9/29/1966 with blue revision pages. Bound in full leather. **$300 – $500**






**1169. Fishhook from *Grumpy Old Men* and signed photos of Walter Mathau, Billy Wilder with Lemmon.** Prop fish hook from Grumpy Old Men, 3 x 3 ½ in. b&w photo of Walter Mathau signed, *"Fuck You, – Walter,"* a pair of signed Walter Mathau and Billy Wilder color photos, and a color photo of Jack Lemmon and Walter Mathau wearing Dodger uniforms. **$200 – $300**











**1173. Al Hirschfeld original pen & ink drawing of Jack Lemmon and cast members from Broadway's *Long Day's Journey Into Night*.** 1986 India ink on textured art paper, archivally framed (mat window size 20½ in. x 23½ in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the Broadway stage production of *Long Day's Journey Into Night*. Very Fine. Special shipping arrangements apply. **$2,000 – $3,000**



**1176. Al Hirschfeld original pen & ink drawing of Jack Lemmon, Walter Matthau, Billy Wilder, and Carol Burnett for *The Front Page*.** 1974 India ink on crème art paper, archivally framed (mat window size 19 in. x 25 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the 1974 film *The Front Page*, directed by Wilder. Very Fine. Special shipping arrangements apply. **$3,000 – $5,000**

**1174. Al Hirschfeld original pen & ink drawing of Jack Lemmon with stars of the arts and stage.** Ca. 1975 India ink on crème art paper, archivally framed (mat window size 20 in. x 27 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. Lemmon is drawn surrounded by 21 legendary stars of the arts and theatre. Very Fine. Special shipping arrangements apply. **$2,000 – $3,000**

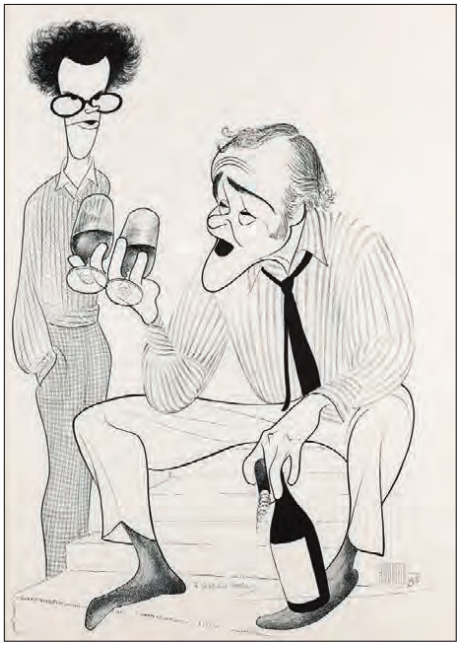




**1175. Al Hirschfeld original pen & ink drawing of Jack Lemmon and Natalie Wood from *The Great Race*.** 1965 India ink on crème art paper, archivally framed (mat window size 14½ in. x 19 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the 1965 film *The Great Race*. Very Fine. Special shipping arrangements apply. **$2,000 – $3,000**



**1177. Al Hirschfeld original pen & ink drawing of Jack Lemmon and Walter Matthau in *The Odd Couple*.** 1968 India ink on crème art paper, archivally framed (mat window size 18 in. x 16 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the 1968 film *The Odd Couple*. Very Fine. Special shipping arrangements apply. **$4,000 – $6,000**



**1178. Al Hirschfeld original pen & ink drawing of Jack Lemmon and young man with wine glasses.** Ca. 1990 India ink on textured art paper, archivally framed (mat window size 18 in. x 27 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. From unidentified stage or screen production, possibly *A Life in the Theatre*. Very Fine. Special shipping arrangements apply.
**$800 – $1,200**

**1180. Al Hirschfeld original pen & ink drawing of Jack Lemmon from Broadway's *Tribute*.** 1978 India ink on textured art paper, archivally framed (mat window size 19 in. x 24 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. From the Broadway stage production of *Tribute*, and also inscribed to Lemmon from show producer, Morton Gottlieb. Very Fine. Special shipping arrangements apply.
**$1,500 – $2,500**





**1181. Al Hirschfeld original pen & ink drawing of Jack Lemmon and Anne Bancroft in *The Prisoner of Second Avenue*.** 1975 India ink on textured art paper, archivally framed (mat window size 19 in. x 24 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the film *The Prisoner of Second Avenue* with Anne Bancroft. Very Fine. Special shipping arrangements apply.
**$2,000 – $3,000**



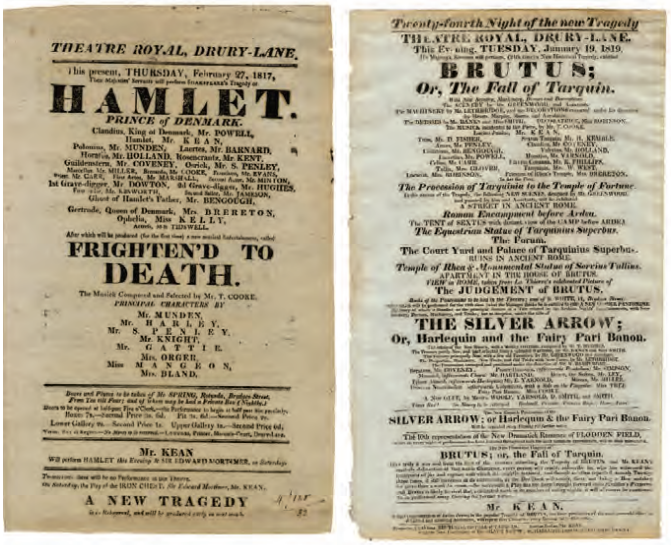
**1179. Al Hirschfeld original pen & ink drawing of Jack Lemmon, Elaine Stritch, and Walter Matthau from *Out to Sea*.** 1997 India ink on textured art paper, archivally framed (mat window size 19 in. x 21 in.) executed by Al Hirschfeld and inscribed later by him to Jack and Felicia Lemmon. For the 1997 film *Out to Sea* with Walter Matthau and Elaine Stritch. Very Fine. Special shipping arrangements apply. **$800 – $1,200**



**1182. Al Hirschfeld original pen & ink drawing of Jack Lemmon and Walter Matthau in *The Odd Couple* in custom-crafted frame.** 1968 India ink on crème art paper, archivally framed with die-cut mat (mat window size roughly 18 in. x 24 in.) executed by Al Hirschfeld and inscribed later by him on mat to Jack and Felicia Lemmon. For the 1968 film *The Odd Couple*. Custom carved and painted frame with cigar and ashtray motif to complement art. Slight waving near lower edge of art. Special shipping arrangements apply. **$4,000 – $6,000**



**1183. Oversize photograph of Tony Curtis and Jack Lemmon from *Some Like It Hot*, inscribed by Tony Curtis.** An oversize signed black and white photograph of Jack Lemmon "Jerry" and Tony Curtis "Joe" in costume for *Some Like it Hot*, lying on a couch. Measures 13 ¾ in. x 27 in. Inscribed by Tony Curtis in black ink on the image, *"Jack! Your* [sic] *a beautiful thing. Tony."* A wonderful association. Very fine. **$400 – $600**



THEATRE ROYAL, DRURY-LANE.

This present, THURSDAY, February 27, 1817,

HAMLET.

PRINCE of DENMARK.

Claudius, King of Denmark, Mr. POWELL,
Hamlet, Mr. KEAN,
Polonius, Mr. MUNDEN, Laertes, Mr. BARNARD,
Horatio, Mr. HOLLAND, Rosencrantz, Mr. KENT,
Guildenstern, Mr. COVENEY, Ostrick, Mr. S. PENLEY,
Marcellus, Mr. MILLER, Bernardo, Mr. COOKE, Francisco, Mr. EVANS,
1st Grave-digger, Mr. DOWTON, 2d Grave-digger, Mr. HUGHES,
Ghost of Hamlet's Father, Mr. BENGOUGH,
Gertrude, Queen of Denmark, Mrs. BRERETON,
Ophelia, Miss KELLY,

FRIGHTEN'D TO DEATH.

Mr. KEAN

A NEW TRAGEDY

Twenty-fourth Night of the new Tragedy

THEATRE ROYAL, DRURY-LANE.

This Evening, TUESDAY, January 19, 1819,

BRUTUS;
Or, The Fall of Tarquin.

The Procession of Tarquinia to the Temple of Fortune.

A STREET IN ANCIENT ROME.

Remans Encampment before Ardea.

The Equestrian Statue of Tarquinius Superbus.

The Forum.

The Court Yard and Palace of Tarquinius Superbus.

Temple of Rhea & Monumental Statue of Servius Tullius.

The JUDGEMENT of BRUTUS.

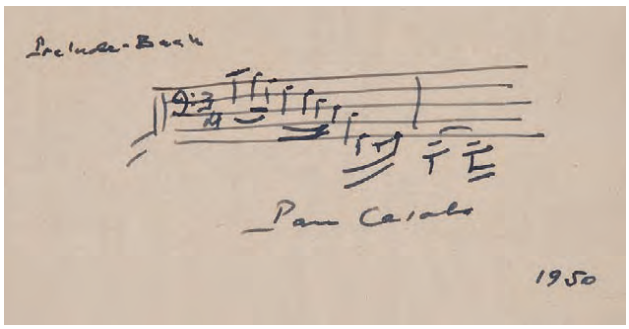
THE SILVER ARROW;
Or, Harlequin and the Fairy Pari Banon.

SILVER ARROW; or Harlequin & the Fairy Pari Banon.

BRUTUS; or, the Fall of Tarquin.

Mr. KEAN.

**1184. Pair of early 19th century theater broadsides.** Pair of Theatre Royal, Drury Lane [London] broadsides for productions of *Brutus; Or, The Fall of Tarquin* and *Hamlet. Prince of Denmark*. January 19, 1819 and February 27, 1817. Measure 7 ½ in. x 13 in. and framed in clear Plexiglass display boxes. **$200 – $300**



Prelude-Bach

Pau Casals

1950



**1185. Pablo Casals Autograph Musical Quotation Signed.** Autograph Musical Quotation from the opening Praeludium of Bach's Cello Suite #3, in C. Penned in blue ink on an approx. 3 ½ in. x 5 in. leaf. Signed *"Pablo Casals, 1950."* Framed with printed photo by Yousuf Karsh. 15 in. x 23 in. overall. **$200 – 300**



**1186. Original painting of Jack Lemmon as "Jerry" from *Some Like it Hot*.** Original portrait of Jack Lemmon as "Jerry" from *Some Like It Hot* accomplished in oil on canvas. Stands 69 ¼ in. tall x 19 in. wide. Exhibits some cracking and moisture damage at the top edge. Includes a candid framed color print of Lemmon and Marilyn Monroe on the set of the film. Special shipping arrangements will apply. **$300 – $500**





**1189. Fencing helmet.** Italian-made fencing helmet with padded neck and dense steel woven facemask. Attributed to Jack Lemmon in *The Great Race*. $**200 – $300**



**1187. Antique Mahogany English stationery box together with antique sewing kit.** Antique English-made mahogany hinged-lid desktop upright stationery box with intricate arrow-shaped inlay and hand-formed brass fixtures, 13 in. high, together with an exceptional antique sewing box containing an amazing variety of vintage implements of bone or ivory, wood, and metals (one is marked Aug. 1868), with exterior embellished by mother-of-pearl. **$200 – $300**





**1188. Carved alabaster head on ebonized wood base signed "Rondell".** Sculptural work of a somber stylized face in ¾ profile executed in alabaster by "Rondell" who has signed it twice. Approx. 4 in. x 7 in. on 6 in. x 9 in. ebonized-wood base. **$200 – $300**

**1190. Two antique oak Pipe Cases together with antique cut glass and silver plate tobacco jar.** Antique stained-oak curved-glass display pipe case 11 ½ in. high, 15 in. wide with hinged lid and opening curved doors; vintage stained-oak pipe box 11 in. high with brass presentation plaque to a "Henry Rushton" in 1909; and a heavy cut-glass tobacco jar with scroll-décor silverplate lid. All Fine considering age, except back panel of smaller box is loose. **$200 – $300**




**1191. Screen Actors Guild 1999 award for *Tuesdays with Morrie*.** Cast bronze facsimile Greek statue "The Actor" holding the masks of tragedy and comedy, the personification of the Theatre and dramatic arts. Stands 16 in. high with polished granite base, and is stamped with casting #184. Brass plaque inscribed for Jack Lemmon as outstanding male performance in a television movie or mini-series: *Tuesdays with Morrie*. Weighs 12.6 lbs., and is in Fine condition. **$600 – $800**



**1193. Continental silver trophy for Venice Biennale on malachite base.** Award to Jack Lemmon from the XLIX Venice Biennale "Master of Cinema Arts". Silver lion's-head handled cup 11½ in. high (with base 16 in.), hallmarked with "828" and mounted on solid heavy malachite with a .925 silver plaque inscribed. Total weight 16.4 lbs. Cup foot is slightly indented and silver is well-tarnished. **$200 – $300**




**1195. Harvard Arts Medal presented to Jack Lemmon.** The Harvard Arts Medal presented to Jack Lemmon. Cast in bronze measuring 3 in. in diameter and attached to a length of crimson silk ribbon. Displayed in an 18 in. x 20 in. frame. Together with the Harvard Crest word design lithograph signed and dated by the artist, *"Frank Leir 1986."* 15 in. square, framed. **$300 – $500**




**1192. Sarah Bernhardt signed photo.** Original 4 ½ in. x 6 ½ in. portrait postcard by Otto, Paris, of Sarah Bernhardt in costume. Signed in black ink, *"Sarah Bernhardt, 1904."* Framed 12 ½ in. x 15 ½ in. **$200 – $300**



**1194. Brass Viking boat.** Finely detailed Viking boat of brass with wooden mast, brass sail and flag and wire rigging. Measures 16 ½ in. long x 15 in. tall. Sits on a wooden display base. **$200 – $300**



**1196. Group of golf awards and other items.** Collection of awards and other items presented to Jack Lemmon including a cut glass vase engraved as a golf trophy with a group of replica golf balls, pair of practice clubs, a cartoon of a Jack and a lemon, golf trophy (2nd place), 1994 Pebble Beach award, 1999 National Pro-Am trophy with cartoon of Jack, pair of photos of Jack playing golf (one framed), Golf Digest article mounted, and autograph to Jack from Pete Jacobson. **$300 – $500**



**1197. Collection of awards presented to Jack Lemmon.** Large collection of 20+ award plaques, trophies presented to Jack Lemmon. Perhaps the most notable is a 1998 Golden Globe Award. At the 1998 Golden Globe Awards, he was nominated for "Best Actor in a Made for TV Movie" for his role in *Twelve Angry Men*, losing to Ving Rhames. After accepting the award, Rhames asked Lemmon to come on stage and, in a move that stunned the audience, gave his award to him. The Hollywood Foreign Press, which presents the Golden Globes, decided to have a second award made and sent to Rhames. Other highlights include: 1978 Cue NY Golden Apple Awards, Hollywood Women's Association, British Film Academy Award, Showbiz Bash Awards, Film Society of Lincoln Center, Anti-Defamation League of B'Nai Brith, Torch of Liberty, Governor's Award, Antoinette Perry Award, American Comedy Awards, Lifetime Achievement, Screen Actors Guild, NatoShowest, National Board of Review, Hollywood Film Festival. Special shipping arrangements will apply. **$2,000 – $3,000**



**1198. National Association of Theatre Owners 1979 Star of the Year award.** Constructed of wood with metal plaques and figure and acrylic ball. Measures 18 ½ in. tall. **$200 – $300**



**1199. Set of golf clubs and golf bag.** Lemmon's personal Titleist golf bag bearing his metal engraved name tag with address, USGA Champions Club tag and AFI Golf Classic patch. Mixture of Orlimar Trimetal drivers and Calloway titanium/steel putter and wedges. Pouches include several gloves, tees and golf balls. Exhibits light use. **$300 – $500**



**1200. Jack Lemmon *The Simpsons* crew jacket.** Wool crew jacket with red leather sleeves and festooned with Simpsons character patches. Left breast is embroidered with Jack Lemmon's name. *The Simpsons* character "Gil Gunderson" was based on Lemmon's role as "Shelley Levene" in *Glengarry Glen Ross*. Lemmon appeared as "Frank Orman" in the episode, "The Twisted World of Marge Simpson." **$400 – $600**



**1201. Pair of fly fishing rods and reels in case.** Pair of British-made Orvis fly fishing rods and reels: an Orvis Trident rod, 9 ft./4 oz./7 wt. line/Mid Flex 7.5 with Vortex 7/8 reel and a Trident TL rod, 8 ½ ft./2 ¾ oz./4 wt. line/Tip Flex 9.5 with CFO III Disc reel. Housed in Orvis nylon case. Appear unused. **$300 – $500**



**1202. Walnut two-tier dry sink with drawers.** Two-tier dry sink built of walnut with two drawers. Measures 54 in. tall x 18 in. deep x 27 in. wide. Special shipping arrangements will apply. **$200 – $300**



**1203. Italian walnut armchair.** Rococo style armchair of Italian walnut. Covered in black leather. Measures 40 in. tall. Special shipping arrangements will apply **$200 – $300**

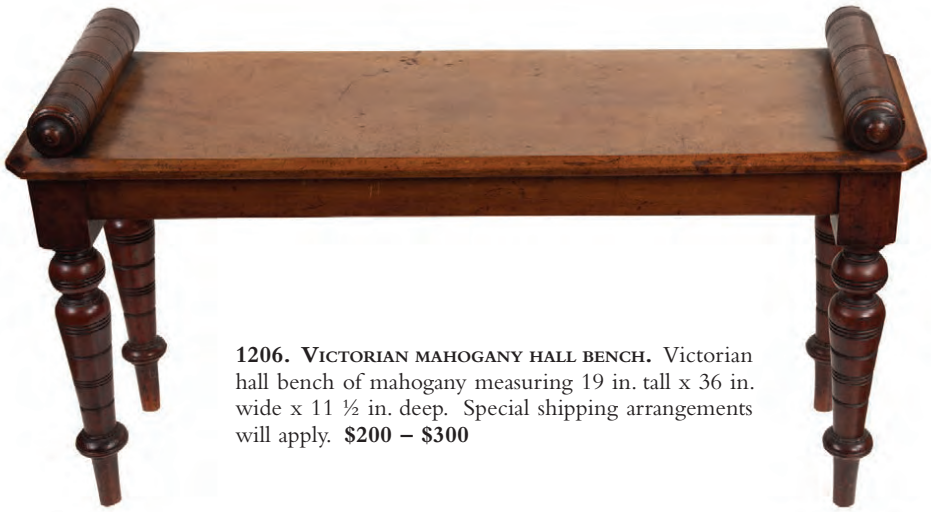


**1204. English mahogany double pedestal desk with a pair of wing-back desk chairs.** Monumental English mahogany desk with green leather padded top and gilt stamped border. Each pedestal features two drawers. Measures 33 in. tall x 88 in. wide x 49 in. deep. Includes a pair of wingback chairs with purple upholstery (one with 9 in. tear) measuring 49 in. tall x 24 in. wide x 24 in.. Special shipping arrangements will apply. **$1,000 – $2,000**





**1205. Group of three lamps.** Collection of lamps including an Italian vase hand-painted on the front and back, an antique coffee urn and fired clay figure completely hand-painted. Urn lamp exhibits a tarnished patina. Sizes approx. 27 in. tall and a 15 in. diameter shade. Special shipping arrangements will apply **$300 – $500**



**1206. Victorian mahogany hall bench.** Victorian hall bench of mahogany measuring 19 in. tall x 36 in. wide x 11 ½ in. deep. Special shipping arrangements will apply. **$200 – $300**



**1207. Carved walnut side table with two armchairs.** Carved walnut side table measuring 28 in. tall x 28 in wide x 20 in. deep. Together with a pair of walnut armchairs, 20th century with upholstered cushions. Measure 41 in. tall x 24 in. wide x 22 in. deep. Special shipping arrangements will apply **$400 – $600**







**1208. 2000 Rolls Royce Silver Seraph.** Model year 2000 Rolls Royce Silver Seraph. Black with tan leather. 27,406 miles. Recently serviced. Exhibits some paint swirls, right rear tail light cracked. Special shipping arrangements will apply.
**$40,000 – $60,000**



**1209. 2000 Aston Martin DB7 Vantage.** Model year 2000 Aston Martin DB7 Vantage in silver with dark red leather interior. 17,797 miles. Recently serviced. Exhibits a small crack in the lower front splitter, minor delamination of the wooden dash, side bolsters of the driver's seat show some wear. Special shipping arrangements will apply. **$40,000 – $60,000**

# Registration Form – Icons of Hollywood

*For office use only*
Bidder Number:_____

Please print all information

Mr./Mrs./Ms._____

Business Name_____

Mailing Address_____

City_____ State_____ Zip_____

Country _____

Home Phone:_____

Mobile Phone:_____

Business Phone:_____

Fax:_____

Email:_____

Credit Card #

_____

Exp. Date _____

**BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE "CONDITIONS OF SALE" AND ENTERS INTO A LEGALLY, BINDING, AND ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.**

**READ THIS BEFORE YOU BID: NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AND THE TERMS OF THIS REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THE "CONDITIONS OF SALE" AND THE TERMS OF THIS REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.**

AS SET FORTH IN THE "CONDITIONS OF SALE", FULL PAYMENT MUST BE RECEIVED BY PROFILES NO LATER THAN SEVEN (7) CALENDAR DAYS OF THE AUCTION OR WITHIN FIVE CALENDAR DAYS OF THE INVOICE DATE, WHICHEVER IS LATER. PURCHASE PRICE IS THE SUM OF FINAL BID AMOUNT PLUS BUYER'S PREMIUM (20% OF FINAL BID PRICE IF CASH; 23% OF FINAL BID PRICE IF CREDIT CARD; 23% OF FINAL BID PRICE IF BIDDING VIA ICOLLECTOR.COM OR LIVEAUCTIONEERS.COM), PLUS APPLICABLE SALES TAXES. BID INCREMENTS ARE SET FORTH ON THE REVERSE SIDE OF THIS FORM.

**For telephone bidders only:** Bidding by telephone is permitted on a limited basis subject to advance arrangements and availability, at Profiles' sole discretion. Telephone bidding is offered solely as a convenience subject to Profiles' sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. For telephone bidding consideration, this form must be fully executed with all required information and attachments and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. on **December 14, 2011**. Telephone bidders need not complete the bid amount column on this form.

**For absentee bidders only:** The absentee bid process is offered solely as a convenience subject to Profiles' sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. The bidder hereby authorizes Profiles to enter bids on the specified lots up to the maximum price indicated on the bid form. The bidder understands that Profiles will endeavor to purchase these lots as reasonably as possible, and if the bid is successful, the purchase price will be the final bid plus buyer's premium and applicable sales taxes. For absentee bid consideration, all bids must be in writing, fully executed including all columns on the back of this form, with all required information and attachments, and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. on **December 14, 2011.**

**Telephone Bidders check this box** ☐ **Absentee Bidders check this box** ☐ **Floor Bidders check this box** ☐

Profiles in History's terms are net seven (7) days of the auction or within five calendar days of the invoice date, whichever is later. I, the undersigned, have read and agreed to the terms and conditions of sale.

(Signature)_____ (Date)_____

**For dealers purchasing for resale only:** The bidder hereby represents and warrants to Profiles that all tangible personal property purchased by the bidder will be for resale and is not subject to sales tax, and that the bidder holds the following valid Resale Certificate Number:_____

Dealer: (Signature)_____ (Date)_____

# ICONS OF HOLLYWOOD AUCTION

Bidder Name _____

_____

Phone #1

_____

Phone #2

_____

PROFILES IN HISTORY: 26901 Agoura Road, Suite 150, Calabasas Hills, CA 91301
PHONE: 310-859-7701 • FAX: 310-859-3842

## BID FORM

## ABSENTEE & TELEPHONE

*For office use only*
Bidder Number:_____

Profiles in History uses the following increment multiples:

| | |
|---|---|
| $50 to $500 | by $25 |
| $500 to $1,000 | by $50 |
| $1,000 to $2,000 | by $100 |
| $2,000 to $5,000 | by $250 |
| $5,000 to $10,000 | by $500 |
| $10,000 to $20,000 | by $1,000 |
| $20,000 to $50,000 | by $2,500 |
| $50,000 to $100,000 | by $5,000 |
| $100,000 to $250,000 | by $10,000 |
| $250,000 and up-Auctioneer's discretion | |

Please print all information and fax or mail with the registration form to Profiles in History. All items are from sale number 47.

| AUCTION LOT # | DESCRIPTION OF LOT | BID $ EXCLUDING PREMIUM **Absentee Bidders only** | |
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